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Photo: Jen Koen

ISSUE 2
AUG: 2008

ARE YOU ECOSPHERIENCED?

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LETTERS TO THE EDITOR

please send your letters to:

Letters to the Editor: Pueblo P.U.L.P, P.O. Box 102, Pueblo, Colo. 81002 or letters@puebloupulp.com

... By the wonderful works of fate I was lucky enough to grab a copy of the refreshing publication you offer ... I respect what it is you are all doing to better the awareness and participation within this community. ...

... I believe what you offer is a rarity within this town - On the flip side, it is marvelous to see how the creativity, awareness, and even the curiosity of Pueblo is growing. There is no doubt that your publication is a huge part of this growth. ...

- Nichole Behling

P.S. The first issue - a success.

...Kudos to you on the first addition of P.U.L.P. I found P.U.L.P. interesting and innovative. Puebloans now have a new option for reading about "happenings" around town as well as novel feature articles. I wish you continued success in subsequent publications.

Best wishes.

- Commissioner Jeff Chostner

P.U.L.P. is a fantastic edition to Pueblo! Thank you for bringing this project to fruition in our community. I greatly enjoyed the first edition and look forward to subsequent editions.

- Martha Bonnie

I just picked up your latest issue and am pleased to see something like this in our community. Thanks,

- Christian Piatt

Dear P.U.L.P.

What the Hell? I was thumbing through your "rag" and thought I might have been transported to some other city...this isn't what one expects from a Pueblo publication...humor, information and wonderful production values! What the hell is wrong with you guys?? Are you trying to get me to buy you out? Do ya think I'm made of money! Give me a break, will'ya!?

Signed,

- Rupert Murdoch

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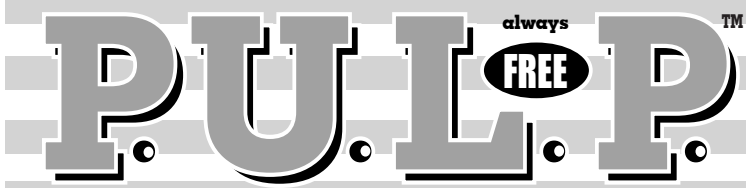
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Pueblo P.U.L.P. Susan Wolf, Publisher, P.O. Box 102 Pueblo, Colorado 81002

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A few words on our word of the month

What is *Ecospherience*? Our purpose with this issue was to look at the natural environment of Pueblo and how community planning decisions affect and effect community growth and development, and contribute to or diminish from the experience of community and citizen participation in public spaces.

We'd considered the well-worn, almost trendy path of a 'green' review of Pueblo, critiquing the environmental practices of our community from an environmentally progressive perspective. Feeling less than inspired by re-treading familiar ground, we decided to take a less generic approach and focus instead on Pueblo's specific planning and design-related character and its interface with the natural environment.

There's a French word used for wine and food that came close to describing the direction and theme we wanted for the issue: *terroir*. *Terroir* literally translates as terrain, but symbolizes the connection to 'place' that wines and foods have to the particular geographic region from which they come. As Wikipedia aptly summarizes:

Terroir was originally a French term in wine, coffee and tea used to denote the special characteristics that geography bestowed upon them. It can be very loosely translated as "a sense of place" which is embodied in certain qualities, and the sum of the effects that the local

environment has had on the manufacture of the product.

The highfalutin sounding *terroir* lost out to our newfangled construction - *ecospherience*. So think about this idea as the characteristics of Pueblo's natural environment and its constructed and cultural history as they have created a sense of place that defines Pueblo today.

In this issue you'll find approximately two and a half policy and planning-related stories and a series of smaller recreational articles that attempt to merely open a discussion on our cover theme - an idea too big to exhaust, much less cover thoroughly in a single issue.

Our look into the noticeably sparse sidewalk cafe culture in Pueblo seeks to understand the permit application and approval policies and practices of our local government and the experience of independent restaurant owners. The interface between small, independent businesses and local government processes and officials really does determine and impact on a daily and ongoing basis, the visual vibrance, visceral experience and economic vitality of our downtown and historic 'main street' retail corridors.

You'll find a story on why CSU-Pueblo was set on a hill outside the previously developed areas of Pueblo. In hindsight, it continues to reside almost distinctly apart from Pueblo; not merely in

a geographic sense of location, but unless you're a student or otherwise connected to the campus, also in a cultural sense.

Related and attached to the historical article is an essay that adds some temperance and understanding regarding the critique of planning decisions from the retrospective vantage point. Good decisions and bad, we've all made both. These pieces taken together point to the critical importance of community planning decisions made today given the global, economic, resource, and climate challenges that are quickly changing the experience of our daily lives.

Our whimsically mentioned 'half a policy and planning piece' highlights kayaking on the Arkansas and somewhat explores the development, use and future of the Whitewater Park. Enjoy the recreational aspects of the piece, but keep in mind some of our own questions that persist regarding how successfully the original vision of the park has hit its mark, and what might be left to do to get it there. We're excited that the park's drawn one young spunky world class competitor for training; but will it deliver like some whitewater *Field of Dreams* or flow on in vague hopes that someday they *might* come?

Our vision is a vibrant economy structured soundly on a necessarily diverse main street - as opposed to Wall Street - foundation in securing the benefits of in-

dividual and group enterprise and responsibility. A vision of Pueblo that promotes intentioned, passionate livelihood and a myriad, grassroots economy that respects the tens of thousands of independent contributions that are made in building our community daily.

Participants at a B Street Bash or Festival Fridays seek enjoyment that caps (literally and figuratively) the work week on the playground of communal bacchanalia. In addition to faith and family, connection with the beating heart of the city and its people lies at the core of a quality of life that transcends and provides meaning for the bottom-line transactions of the work-day. A series of summer festivals need not predominantly define nor serve as exclusive outlet for the yearning for civic and social connection in Pueblo.

While being the startup publication we are, we quixotically reached for a big goal for this issue and came up well short. Despite failing to deliver the high-impact journalism on Pueblo's *ecospherience* that we'd envisioned within this single issue, we resolve and commit to make this a recurring theme as we journey forward with P.U.L.P. And we expect this to be an open-ended discussion and dialogue with the entire community.

Alfredo Kemm - Editor

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CAMPUS ON A HILL

A brief history in situating a college campus

By Danielle Cunningham with contributions by Luke Barrett
photos by Jen Koen

through 1959. This, the committee said, was certainly justification for a four-year college in Southern Colorado. And as the state's second largest city, as well as the home of obvious community support for higher education, Pueblo seemed ideal.

The Colorado General Assembly acknowledged the committee's efforts and the proposal became Senate Bill 32, dissolving the existing junior college and its property on Orman Avenue, and absorbing it into the would-be Southern Colorado State College. Governor McNichols signed the bill on March 25, 1961, establishing a four-year college in Pueblo.

Legislative direction established the official transfer date as sometime in 1963, and since enrollment was projected to quickly outgrow the Orman location, a long and tenuous site scouting process began immediately.

SCSC classes began at the former junior college while a consulting firm, the Board of Trustees of State Colleges, local engineers, members of the Board of Water Works, Southern Colorado Power Company employees, the Pueblo Gas and Fuel Company, and the Regional Planning Commission began surveying adequate sites in and around Pueblo.

After a six-month search, the team narrowed its selection to nine sites based on access to business corridors, public services and residential areas, available utility infrastructure, and college location in relation to industrial and heavy industry in Pueblo. According to community analysis pages in the Southern Colorado State College Planning Guide, the existing Orman site was immediately eliminated because of fear it would rapidly outgrow its surroundings.

The sites were further narrowed to three based on a combination of the previously established standards and a decision that each finalist site contain a portion of donated land: one site 16 miles west

of town on county land owned by Texas millionaire Houston Nichols; a second site northeast of central Pueblo on the Baculite Mesa offered by Lawrence and Stegall Ranches; and a third, 845-acre site including 150 acres of donated land near the budding residential area of Belmont, developed in 1951 and owned by John Bonforte.

According to a 1995 *Pueblo Chieftain* article, although the Stegall site was closer to central Pueblo and its central business district, it would have required copious funding for sewer and water extension and was removed from consideration.

Though the Nichols land and the Belmont location both seemed fit for the college, each had weaknesses similar to the Stegall land as described in the planning guide.

In an act deemed "underhanded" by local businessman and Nichols' friend, Alan Ladd, Jr., Trustees of the State Colleges in Colorado President Thomas Girault asserted that the Bonforte land "best meets the requirements for a long-range campus development" in an August 1962 press release. Girault also cited the lower value of Nichols' land donation, which was considerably less than Bonforte's offer, as a factor in the board's decision.

A vociferous opponent of a four-year college in Pueblo, the *Denver Post* published an article on August 7, 1962, claiming the decision to build in Belmont on Bonforte's land was not entirely educated. It suggested that its knowledge of Nichols' offer to donate as much land as necessary toward the college effort was bolstered by unknown sources, and had been kept secret from the Colorado legislature's budget committee. Further, the article noted the site in Belmont overlooked a trash dump and required the extension of streets in order to connect it to the rest of Pueblo. The latter was a fact and the city would later pay nearly \$300,000 to connect Bonforte Boulevard to the campus.



In 1957, Pueblo was the second largest city in Colorado. With a population nearing 100,000 and home to the well-established, citizen-initiated, 24-year-old Pueblo Junior College, community members began to feel the thriving industrial town was ready for something more.

According to a 1994 CSU-Pueblo archival history of the junior college, students generally transferred to four-year colleges and did not return to Pueblo, setting a road block in the economic development of Pueblo by displacing degree holders to other regions of the state. A bachelor's degree-granting institution, most citizens felt, would contribute to the economy in a way the junior college could not.

These Puebloans presented their beliefs in November 1960 through the Citizens' Legislative Advisory Committee, to serve not only Pueblo but the entire Arkansas Basin. In its 1960 proposal, "Recommendation For a Four-Year College", the committee cited that out of the United States' 200 largest cities, Pueblo was one of only four without an accredited four-year program within 25 miles. Of the four cities, the document continued, Pueblo was the farthest from such an institution, at 123 miles.

Additionally, a 1960 census stated that the Arkansas River Basin was home to 20 percent of the state's population and estimated the area's growth rate would exceed its 42 percent growth from 1950

The Chieftain responded with an article of its own, reporting the need for an extension of utilities for the Nichols' site which exceeded the cost of extending streets to the Belmont site. Also, the Nichols' site was not city land, whereas Bonforte's was within city limits. Further, noted one state college trustee, the board never intended to build on land that was entirely donated, as was Nichols' since it could give the donor too much power over future decisions concerning the college.

By the Belmont groundbreaking ceremony in 1963, ruckus from Denver had dwindled, and by the following year, nothing more was heard from the north. SCSC grew rapidly and was renamed University of Southern Colorado in 1975. Later joining with the Colorado State University - Fort Collins system, the college became Colorado State University - Pueblo in 2003.

A 1995 *Chieftain* article quoted Bonforte's son as saying his father thought that Pueblo's development would have grown up to and around the campus by then. Planners and advocates of locating the campus there believed the burgeoning city would ultimately grow to meet the campus, and surely had no idea it would remain on a hill, disconnected from the city less by distance than by a feeling of distinct isolation from the retail and residential developments of the city.



Part Two on the birth of CSU-Pueblo will appear in September's issue and will delve into the political opposition from Denver and northern Colorado, to the establishment of a 4-year college in Pueblo.



Criticism and context: The challenge of campus planning in real time By Marc Meyer

Puebloans concerned with economic vitality downtown have questioned why the local state university was built outside of town instead of in a more central location. Some even suspect that some form of corruption must have been involved.

Actually, what looks like a planning blunder today didn't arouse much controversy 45 years ago. An out-of-town campus appeared to be the obvious choice at the time for several reasons.

First is the tradition of the campus. Most colleges in this country consist of a number of buildings spread out over a large area of grass and trees. One of the reasons for this is that the federal government made many land grants to states throughout the years for the specific purpose of building colleges.

However, there are alternatives to the campus model. CSU-Pueblo serves about 4,000 students on 275 acres. Pueblo Community College has almost as many students on about 32 acres within the city. Hunter College in New York City with an enrollment of 21,000 students has a main campus that is contained on a few city blocks.

CSU-Pueblo has about the same enroll-

ment as when it first opened. So why build a brand new campus rather than use the existing Orman Avenue junior college's buildings and existing campus? The initial purchase of over 800 acres of land back in the early 60's indicates that both the college and the city were expected to grow tremendously.

Remember also that in the 60's Pueblo was an industrial city. At the time no one knew that thousands of the well-paid industrial jobs that were the backbone of the local economy would disappear within a generation. Puebloans today may dream of their city being more of a college town, but back then a sprawling campus on a hill to the north was a grand and reasonably realistic vision.

There is also a local myth that CSU-Pueblo owes its location and appearance to the fact that it's a recycled design, originally meant to have been a prison. In fact the prestigious architectural firm Caudill Rowlett Scott, known for designing schools around the world, was hired. An architect present at the meeting, at which the design of the campus and of the original buildings was presented, remembers that it was received with enthusiasm by the board of the new college.

When Puebloans were asked to decide whether or not to transfer the assets of the junior college to the new four-year one, they voted in the affirmative by a margin of 17 to 1. This also suggests that the planned new campus was not controversial at all. Perhaps another reason for the



CRITICISM (cont.)

lack of controversy over the site was that the plan fit into the then-prevailing theories of urban planning.

In the early twentieth century, cities were overcrowded. In many neighborhoods large families were crowded into small, poorly ventilated apartments. Industrial and retail establishments were often located on the very city blocks where their employees lived, causing serious public health problems.

Beginning in the 1920's, two measures were advocated to remedy this situation: lowering urban population density by spreading housing over a larger land area, and concentrating various activities such as manufacturing and retail in non-residential locations. One thing made both of these solutions possible: the newly affordable automobile.

By the early sixties cities were much less congested. It appeared that "low-density living" was still the way of the future. It seemed perfectly fitting that students should drive to an "education area" separate from residential areas, just as more and more people were driving to the mall to shop. Gasoline prices were rising no faster than other prices, staying around two dollars a gallon in 2008 prices.

Since then, the drawbacks of low-density living have become well known: driving everywhere isolates people within a community; low-density housing means not only fewer neighbors, but also more homogenized neighborhoods. In short, low-density living can be lonely and boring.

Recently the movement of people outward from the centers of cities has partially reversed; more and more Americans are choosing a condo in the city over a house in the suburbs. Judging by its sky-high and ever-increasing real estate prices, Manhattan is apparently a very attractive place to live, despite its 70,000 inhabitants per square mile.

Urban planners are bound to make decisions that will seem wrong and misguided to a later generation. That's because they must try to guess what the future will be like, which is difficult to do.

In addition to Pueblo's weakened economy and aging infrastructure, plan-

ners today must take into account the modifications of our urban patterns that will be caused by global changes in the climate, the economy and the availability of natural resources. Will they rise to the challenge?

P=



Get your fly on

Will Pueblo capitalize on its (new) national fly-fishing reputation?

By Doug Gradisar

As of late, Pueblo's reputation as a fly-fishing destination has grown to national levels. This is due to many things, not the least of which is the habitat and structure work that took place a few years back on stretches of the Arkansas River running through the city. At the same time, word has spread about Pueblo's year round moderate climate; the Arkansas River has never provided more potential for Pueblo than it does right now.

Pueblo now has an opportunity to lure the fabled "overnight tourists" to fill our restaurants and lodging and contribute to making Pueblo an economically vibrant and progressive Colorado city. Whether Pueblo capitalizes on the fortunate circumstance of having a major western river running directly through town is yet to be seen.

Last year a national fly-fishing magazine reported what local fishermen have known about Pueblo for years: The water below the Pueblo Dam, heading east to near the junction of the Arkansas and Fountain Creek, can be productive fishing any time of year. The magazine even listed the river's Pueblo stretch as one of the most improved fly-fishing waterways in the United States.

While most Puebloans might be more familiar with using bait, fly-fishing is a technique as old as any method ever used. Recently fly-fishing has exploded in popularity, with former weekend Harley-Davidson riders trading in their chaps for waders and their asphalt wanderlust for freshwater Zen.

A typical few hours of fly-fishing the Arkansas through town is best begun near the spillway area of the Pueblo Dam. Parking near the Pueblo Dam is plentiful, but this portion of the river operates as a state park; unless you have a State Parks Pass, you will have to buy a Daily Use Pass costing a couple of bucks. The pass

can be used to park at the other parking areas maintained by the state parks system as you travel downstream. This is particularly useful since the typical fly angler moves around a great deal, never focusing on one area of water for too long. The Pueblo Dam portion of the Arkansas inside the state park provides numerous parking and picnic areas, allowing users to fish a part of the river then drive to a different parking or picnic area and quickly fish another area of the river.

Once these locations within the state park have been exhausted, head east toward town on Highway 96, and on the north side of the highway you'll find the parking area near the old Valco ponds. This area of the river allows you to walk up or downstream for thousands of feet in each direction, letting you get away from the many fishermen who congregate there.

Parking at the Greenway & Nature Center on the north side of the river off of Pueblo Boulevard also lets you work your way along the river for several thousand feet in either direction. Another area to fish near this area is found just off of West 11th Street, the second or third marked dirt road east of the nature center, on the south side of the road. Those familiar with Pueblo's past will recognize this area as being where the old "Honor Farm" building once stood. The road extends toward the river, with parking access just off the riverside bike trail that snakes through town.

Once you have fished out this quiet and secluded area of the river, head east across Pueblo Boulevard and over the 11th Street bridge. Just east of the Pueblo Board of Water Works Whitlock Station is a parking area immediately next to the river. The painted river levee will be on your left and the river to your right, where a vast portion can be fished. Walk across the bridge that spans the river and you'll find yourself directly behind Dutch Clark Stadium.

In the spring and summer, often the best flies to use on the Arkansas through town are not fished on top of the water. Instead, use a "nymph fly" such as a pheasant tail, prince nymph, copper john, or one of any number of caddis pupae (flies) that populate the water in town. Generally, anything with a bead head (brass or silver) may be more productive. Early or late on a spring or summer day is the time to use top water flies such as blue-wing olives, adult caddis flies, or the occasional grasshopper imitation — but always be ready to switch the fly you're using depending on what your stream observations tell you.

In the winter, entirely different types of

flies — midges — are used, which are often very tiny and not very elaborate. I have had great success using a tiny hook with so simple a pattern as winding the hook entirely with white thread and then tying a red or orange strip of thread candy-caned throughout. A tiny black midge might also prove effective; just be sure to use that split shot weight to keep the fly bouncing along the river bottom. If you don't tie your own flies, consider stopping by Angler's Addiction at 14th and Main Streets for cheap flies and friendly fish-related conversation.

It might be easier to have a magician explain the secrets of his tricks than to get a fly fisher to divulge hard earned secrets



GET YOUR FLY ON (cont.)

and tips. So why am I willing to provide a virtual tour of the many river locations throughout Pueblo allowing you to *get your fly on*? I'm concerned that Pueblo might fail to be a good steward of the river and allow this resource to wither and diminish into a stagnant, stinky, swampy eyesore. I recently saw in the local daily paper pictures of heaps of trash that are being dumped near Minnequa Lake. Treating our local bodies of water and natural environment as personal dumping grounds is not limited to Minnequa Lake, as I've seen diapers and tires littered throughout many areas of the Arkansas. A few years back, near the kayak park, a chest of drawers was seen maneuvering down the rapids.

Out here in the West, water is a major concern and vital resource. We Puebloans are lucky to have such an amazing natural resource in the form of the Arkansas River running right through town. Refusing to recognize the fragile state of nature, and continually dumping trash into our river will ruin this resource, perhaps before the full recreational potential of the river is realized. So the next time you're out walking along the river, do everyone a favor and pick up any trash you see.

Hope to see you out on the river!



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Dear Legendary,

When will the meek inherit the earth like Jesus said? And won't the world be a better place when they do?

— Love, Faithful

Dear Faithful,

All hail the triumph of the bland! Cheer the rise of the tepid, the affected; disaffected, as they scuttle noiselessly across plush pop-up sprinklered lawns. The children of the ranch house and the McMansion, armed with a pampered reserve, disapproving looks, and their moment of rebellion tattoos would make their 1950's counterparts proud. Who would have guessed that political correctness could make everybody humorless and the same?

With just a little perseverance, the straight-forward will be completely drowned out by the passive-aggressive. So bow to the meek with their disingenuous smiles, middle management manners and smoldering infantile rage.

Beware the meek!
Beware the meek!

God bless their pointed little heads.

— Prophetically, Legendary

Dear Legendary,

I have been having these horrible dreams lately. Gloria Steinem has been visiting me like a sexless succubus with fish eyes behind dark glasses. Can you help me, Legendary? Please.

— Sincerely, Horrified

Dearest Horrified,

I hear Gloria Steinem has a roll-off dumpster full of dried scrotums. They rustle like pecan husks if the wind dares to blow by her home. The sound soothes her to sleep as she lounges in her hair

bed. Eleven-year-old Muslim boys stand in attendance with plates of fried green tomatoes, tiny glasses of lemon juice with a dash of Civet Musk and crushed mandrake root. She has a plush in-home theater (that she rarely visits) where sitcoms and commercials with incompetent dads play endlessly on low volume.

— Equally Afraid, But Resolute,
Legendary

P.S. I think Gloria Steinem could make Jesus Christ himself reach down to check his package.

P.P.S. In loving tribute to Germain Greer: May she bring as much sanity to the next world as she did to this one.

Dear Legendary,

If I become a vegetarian will I feel the blood and soul drain from my body? Will I endlessly seek approval from vegetables?

— Need to Know

Dear Need to Know, Yes. — Legendary

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INTERVIEW WITH JUSTIN REDDICK

by Susan Wolf



Dynamic, raw, intimate, subtle - *provocative*. Words that only begin to describe the work of painter Justin Reddick. A Pueblo resident for four years, Reddick is impressive not only in the depth and range of his technique and subject matter, but also in thriving within the local art community. If you think Pueblo lacks exciting young artists, you haven't seen the work of Justin Reddick.

algebra equation.

I had a strong connection to the film industry and recall always wanting to somehow be involved in movie making. That passion carried over as a young man [and] I often found myself lost within the storylines and characters of films. This has [since] become the very staple of my work, the narrative, telling a story in each of my paintings.

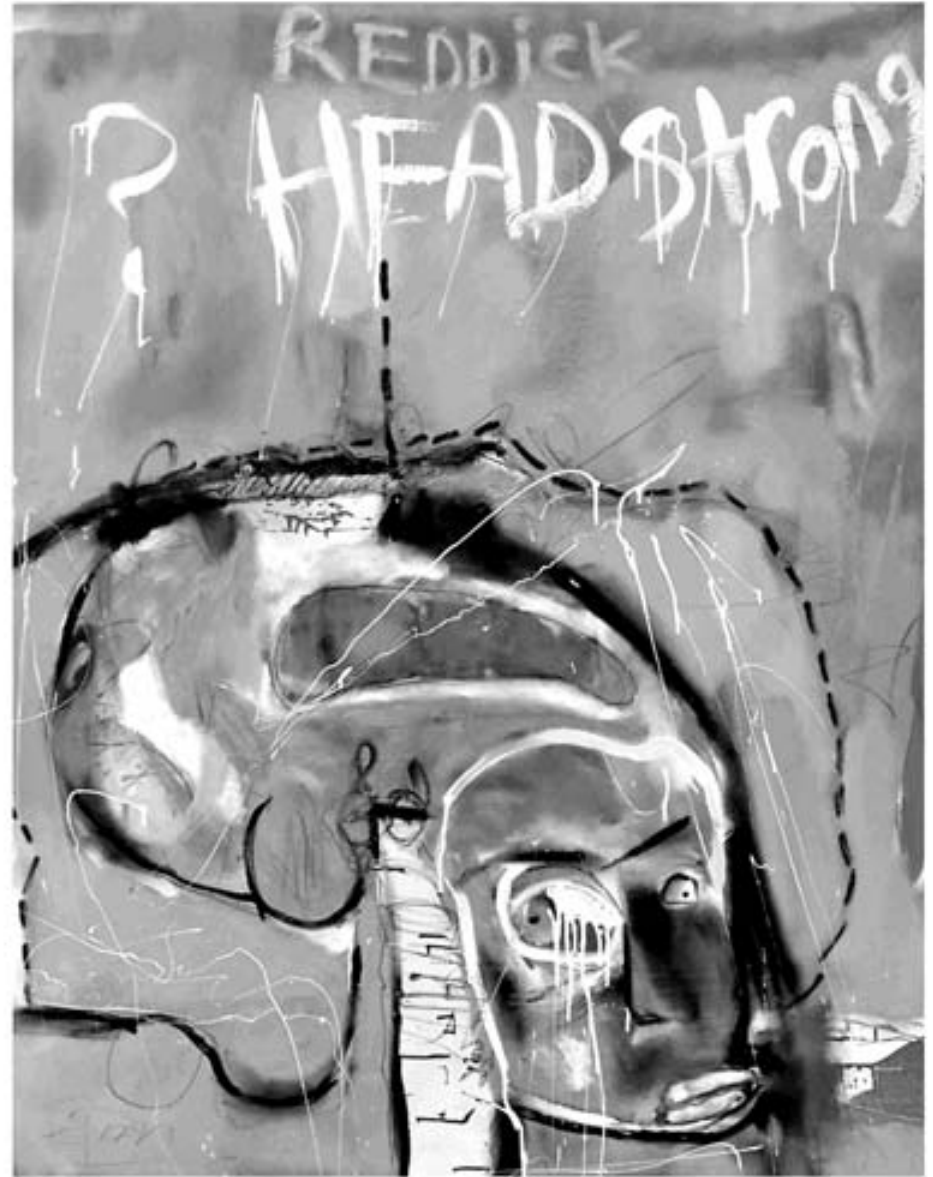
P.U.L.P.: You started to paint without any formal training. Were you around art as a child? Who or what were your early influences?

Justin Reddick: I grew up in south Denver, and much like any other child I was exposed to your typical arts and crafts throughout my years in public schooling. But outside of that academic setting, I never really got interested in art at a young age. But I can tell you, even as a kid I was always more connected to what my imagination could do rather than trying to solve my next

P: You've mentioned being influenced by Jean-Michel Basquiat. How has his work influenced yours?

JR: Jean-Michel Basquiat's work was such an inspiration while I was living in Fort Collins. Again, not knowing anything about art I felt at home when I saw his style, a raw rush of spontaneous thoughts and concepts.

I acquired a taste for his scale. I incorporated that into my work - the BIGGER, the more powerful. His use of text of course has been an



"Headstrong"

influence; the flat techniques. I actually used a few of his symbols in several pieces; the crown as a way of paying homage to a great poet.

Aside from some visual comparisons, I think our styles are very different; he created his compositions at random, where I tend to always have a concrete idea in mind prior to painting...

P: You've said that it was with the painting "Goodbye" that your 'true' style began to emerge. Was this a gradual shift or a sudden

breakthrough? Do you remember what you were thinking about at that time?

JR: It was about my dear friend and former roommate Jason Miller. He graduated from CSU and I did that painting for his farewell.

While painting it I began to discover the importance of the "under painting." I also realized how important it had become for me to not only trust my instincts but how invested emotionally I had become.

REDDICK (cont.)

Near the end of my last session on the piece, I began to apply the green paint and quickly started spreading it virtually everywhere, creating a very flat final look to the work; in a way it was the missing piece of all my previous works and I have always prided myself as a very flat painter since.

In the end this piece was my first true Narrative piece of art. A figure mixed with just enough information to form a story and style and that is the formula I have continued to pursue to this day.

P: Many of your paintings seem to be very personal and introspective while others have strong political commentary. Is it easier to work with one kind of subject matter or the other?

JR: I will forever be connected to the personal approach to how I work. My foundation as an artist is just that: how I handle the trials and tribulations I am faced with

and/or what I observe. I am a firm believer in adversity. It is not the easy road that leads us to becoming successful; it's the work, hardships, pain, and of course satisfaction that comes with defeating such things.

This approach carries over into the social and political works as well. It is not only my experiences but rather how I see the world I live in as well. I enjoy doing "think" pieces food for thought if you will. Much of my social pieces are collaborations with other people, a way to experiment with other medium including assemblage, collage, and installation....

P: Much of your work incorporates a nod to graffiti artists while at the same time has a very subtle painterly quality. Do you feel that these characteristics are in opposition to each other?

JR: Not at all. I think if anything they complement one another. I have pooled from many experienc-

es and many styles to come up with my own identity. I think of how important the Hip-Hop Movement was during the late 70's and early 80's and how different art would have been, music would have been without it.

In that sense, I think of the freedom, the notion of not following the rules and put that into my work. On the flip side the technical, painterly quality is the beauty, the sensitive flow of the work/ideas. And at this point it's certainly a love/love relationship.

P: You collaborate often with your father, Dennis Reddick, and John Nicholas who both write poetry. Can you elaborate on the process of creating paintings from their words?

JR: My father and I have been working together on the ongoing "Anonymous" series for almost three years. Pulling from someone else's foundation can be very re-

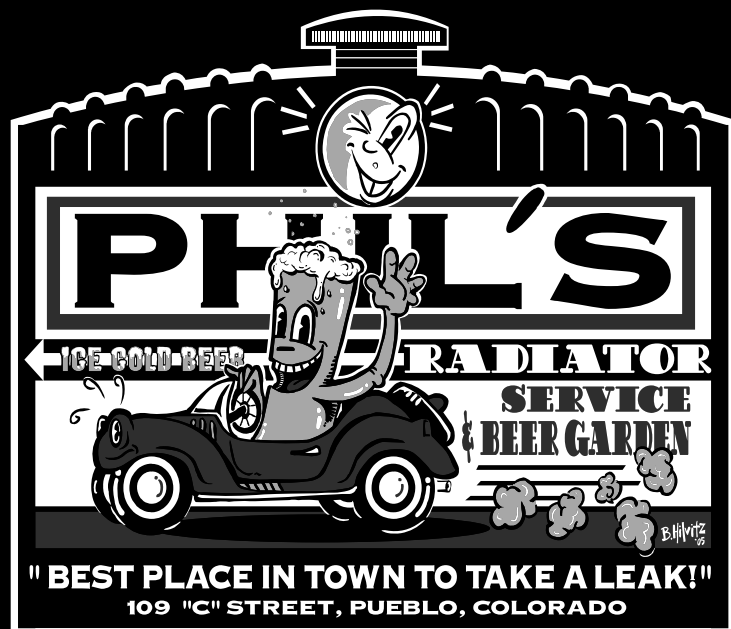
warding. He is twice my age and has that much more to say, you know? This series is where most of the social and political work aspires. He writes his thoughts on relative issues, current affairs and I then begin to lay the groundwork on top of his foundation.

I have always enjoyed the creative spark of working with another, and in this case what a wonderful thing to be able to do. I know a lot people in this business that do not have the luxury of such a thing - a father who not only understands me, but also actively gets involved in the process - it's truly magical.

John and I began work on another series entitled "Love.God.Children." He is a good friend and great writer. This series was his vision and I was honored to be a part of it. Very much like the "Anonymous" series I have to pull from another's heartstrings and it is not all that easy. I have to say this project, 30 paintings for 30 poems was one of the most challenging projects I've been a part of. We are both thrilled to have a book on the series in the works, hopefully published by the end of the year.

P: How involved are you with the arts community in Pueblo? Do you find it easier or more difficult to be an artist here than in Fort Collins where you began painting?

JR: I have lived here for four years now, and am proud to say I am actively involved with the ever-so-growing art community. Aside from showing locally I try to participate in group events like the recent launch party for Studio 210, and just last month, along side local metal artist Aaron Williams, was part of a global mission entitled "The Cradle Project."



Saturday: Military Appreciation Night

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from 10 to 12
Free for Military (active or retired)**

\$4.00 everybody else

**Monday: Kill The Keg
9pm til? Only \$4.00**

Friday: "Recession Night" Only \$4.00 Free Wells & Drafts from 10-12

The concept was to design a cradle out of found objects and then donate the artwork to the show. All the work went towards helping children in Africa who are homeless due to the AIDS epidemic. Some 500 cradles were represented in the opening in Albuquerque, New Mexico. I am proud to be a part of the local scene, SK Kothren, Randy Wix, Bonnie Waugh, the Infamous Art Group, and so many more!

As far as difficulty, I have been very fortunate to show rather frequently here, and I think the isolation, i.e. the town being smaller, has helped me stay focused and also given me the opportunity to get to know more people than I did in the art scene in Fort Collins. My work caters to an urban crowd and I truly feel blessed to be doing what I do for a living.



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THE TIMES YOU LIVE IN

by Marc Meyer



In the nineteenth century, our ancestors started extracting natural resources from the earth in unprecedented amounts: coal, iron, oil, gold - anything of value. Being no dumber than we are, it occurred to them that since there existed only a limited amount of these metals, minerals and fuel sources, they might eventually run out of them. But since they were normal human beings, just like us, they decided to keep doing what they were doing and worry about the consequences later.

Let's move forward to a time when an ever-recurring, ludicrous idea made yet another appearance: The idea that *Man is GOOD*, but that something he has created is making him behave badly.

Over the centuries, many attempts have been made to eliminate the man-made institution believed to be the root of all evil, and thus create a perfect world. At various times the culprit has been: the wrong religion, all religion, government, capitalism, clothing, or an overabundance of languages (remember Esperanto?), and in the 1960's, "the consumer society."

The solution was simple. All that was required to live the perfect life was to drop out, join like-minded individuals and live in harmony with nature. You would grow your own food, make your own clothing and never again get a haircut. But living in harmony with nature is very hard work.

It's also uncomfortable, and since nature generally moves slowly, quite boring. Also, there are lice. If you want to get an idea of commune life, watch the movie "Easy Rider."

So this attempt to create heaven on earth was a short-lived one and the consumer society survived. In fact, it thrived. I recently had my house re-wired because the evil consumer of the 1950's had no idea how much more electricity I'd be able to

find uses for and waste at home.

Despite having failed to change us in any fundamental way, the ideas of the 1960's are still with us, affecting us in many ways. We still feel that we should somehow live in harmony with nature, but of course, we want to do so without entirely renouncing the joys of consumerism. How can we satisfy two totally contradictory urges at the same time? Obviously, we can't. We can only do the next best thing, which is to pretend.

That's why we recycle.

Recycling in no way means we've stopped using up our limited natural resources. It just postpones the moment when we run out of them by about fifteen minutes (in historical terms). Nevertheless, recycling over the last thirty years has become a huge business. Apparently, the desire to feel virtuous is an unstoppable force.

The people at Anheuser-Busch - makers of Budweiser - now recycle 27 billion aluminum cans a year. Recycling a single can, rather than manufacturing a new one, saves enough electricity to power my TV set for three hours. That's just enough time to watch a football game and drink a few cold ones. Of course, the broadcast will be sponsored by Budweiser.

Now, I'm not knocking Budweiser. I take pleasure in contributing to their effort to

increase their sales every year. But you have to admit that the whole process is quite absurd.

I expect I'll continue happily consuming. I'll also remember to have doubts when our Victorian ancestors are depicted as having been more hypocritical than we are. I'll even try never to forget that the old saying, "Most of our virtues are disguised vices" also applies to me. But recycling? No thanks. I'll take my consumption straight up.



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Kayak - Not just a palindrome anymore

by Derek Townley

Water sports are becoming even more popular in Colorado thanks to the recently redesigned Pueblo Whitewater Park.

Originally built in 2004-2005, the park has eight pools or "holes" and runs approximately half a mile. Kayakers, surfers, boogie boarders and body surfers all enjoy an accessible stretch of the Arkansas River between the 4th Street and Main Street bridges.

Building the park took eight years of planning and cajoling by Pueblo outdoor recreation activists, the Pueblo City Planning and Development Department, and the Army Corp of Engineers, and it's still not finished.

The city was about to add more basketball courts when, at a planning meeting, the idea of a whitewater park was introduced. Advocates for the project presented the case that other cities have experienced whitewater park developments as an economic boon and the planning committee was persuaded to try it. Funding came from a combination of city sources, the Army Corps of Engineers and Go Colorado, the Colorado Lottery's outdoor and recreation funding project.

Gary Lacy of Boulder's Recreation Engineering and Planning was chosen to design the million-dollar whitewater park. Lacy's firm has designed more than 80 whitewater parks all over the world and the company is experienced with designs that are environmentally friendly and sustainable with minimum maintenance.

Although there was nothing wrong with the original design, at certain water levels hole seven was becoming a dangerous recirculator - a hole that won't spit you out. The redesign addressed that problem and improved several other holes that were not performing as well in varied water flows.

The park is the largest in the state and among the four largest in the nation. First time visitors and the observant will also

notice that the world's largest mural runs opposite the banks of the Arkansas, giving the spectators, surfers and boaters a little something extra to look at.

A park this big has the attention of water sport enthusiasts from all over the planet. Many of the people who frequent the park are either from out of town, out of state, or out of the country, giving the park a world-class reputation and cosmopolitan feel.

A major inconvenience to the shy and incontinent, the restroom facilities are non-existent. So plan to change in your car and visit a bathroom somewhere else. This should all change within the next three years. After the scheduled 2010 completion of the 4th Street bridge project by the Colorado Department of Transportation, there will be a road built to the main put-in with a cul-de-sac for loading and unloading, and a gazebo. Because of the heavy equipment traffic, the road to the park and the planned facility is the last phase of the CDOT project.

The bike trails and picnic tables should be in place before that, and the hillside could even see some beautification in the form of grass planted along the park. Other than boating in from the dam, there are two good places to park. One is behind the Tea Palace II restaurant on the corner of 4th and Corona, the other is on Corona just off Union. Both locations have decent paths down to the put-ins, although the path near 4th Street has a gentler grade.

Most people assume that kayaking is the only thing to do at the park. This is a misconception that advocates of the park are trying to dispel. Many users (or enthusiasts) find that boogie boarding and surfing are much cheaper and easier than kayaking.

First-timers and those with rusty skills will want to take lessons and rent equipment. The nearest (and only) place in the area is The Edge Ski, Paddle and Pack, located just down the road from the park on Union. Kayak lessons are scheduled for eight hours spread over three days,

and cost \$125 per person for groups of eight or less and \$175 for individual lessons.

The Edge's owner, Bob Walker, is friendly and fair, which is good because kayaks and whitewater-related sports equipment can get expensive. Kayaks cost from \$300 for a basic used boat to \$1,500 for a pro-level playboat. You'll also need a paddle - useful for anything besides floating helplessly down the river - a state law-required personal floatation device or PFD, a skirt to keep water out of the boat and a helmet. Even when air temps climb above 100 degrees, the water is still a chilly 65 degrees, so cold-water gear will be helpful.

Renting is much more wallet friendly than buying all of the required gear. Renting a kayak and all the gear needed is \$30, a surfboard is \$25 and a boogie board is only \$15. Still, if you're hardcore and full of money, you might want to check out Craigslist or eBay before plunking down two grand on a summertime hobby.

From personal experience, I recommend that you only try kayaking if you are comfortable in the water and aren't claustrophobic. Kayaks are tight fitting, the water is cold, and your first experience, a wet exit, is to be flipped upside down in the boat and escape with your life. The second lesson is the same thing, only this time you get to go into it already cold and wet. While it's admittedly hysterical to watch someone else, it's just not as much fun in shrinkage-inducing high mountain runoff.

Once in a boat, you'll notice that it's easy to just sit there and paddle down river, but the slightest rocking to either side soon produces a wide-eyed look of panic and a desperate effort to get back to level, usually leading to more panic, then terror, then swimming. But don't let this deter you; it's fun, a good workout, and for long stretches of the river, relaxing and visually stunning.



SIDE•BAR

By Bruce Hilvitz

Pueblo's newest resident, I predict, will turn this town on its ear... and she's only 12!



She's Lauren Burress, 2007 Junior Olympic Champion Kayaker and most recently, Junior Women's Freestyle Kayaking Champion. This years FibArk event won Lauren the only open slot for the 2008 World Cup.

I first met this bright, tenacious young girl, via the phone. She was calling to garner sponsors and funds for her rapidly approaching deadline of August 6th and her trip to Europe to compete at the 2008 Freestyle Kayaking World Cup.

The Burress family had lived in various parts of the country only to settle here in Pueblo, "Because of the Kayak course. It's top ranked," she says gleefully, "because of the many levels of holes!"

Working hard toward reaching her goals is nothing new for Lauren. She's an ambassador for amazingkids.com, where she encourages other kids to reach for the stars, or white caps, in Lauren's case. If you're not already impressed, Lauren is also prominently featured on cartoonnetwork.com/props. Watch as she plummets into wild water, making it look all too easy!

Asked (by me, a "newbie yaker"), "Don't you ever get scared?" She answers with her ever present ear to ear grin... "If I get scared, it's okay, 'cause my Dad's right there."

We at P.U.L.P. encourage everyone to pitch in and help this talented athlete on her way to **THE WORLD CUP**. Help blaze the trail for her and others like her all the way to the 2012 Olympics, which is Lauren's main goal.

Please donate by contacting
Lauren@LaurenBurress.com.
Donors will receive a 30-minute kayak lesson when Lauren returns to Pueblo as the 2008 World Cup Freestyle Kayaking Champion.

ART EVENTS

Friday, August 1

First Friday Art Walk, 5 - 8pm; starts at Art on South Main, 205 Main St., other galleries include, Nemick & Thompson and John Deaux

ART MUSEUMS AND GALLERIES

Sangre de Cristo Arts & Conference Center

Open Tuesday - Saturday: 11am to 4pm; Admission: \$4 adults, \$3 children; Current Exhibits: Film Colorado, July 26 through August 30; The Jerry Gilbreath Celebrity Art Collection, through August 9; Movie Posters: Images of Aspirations and Dreams, through August 16; C Brown Photography, through August 23; Art Meets Celebrity, through August 23; Hollywood Colorado, through August 23. 210 N. Santa Fe Ave., (719)295-7200, www.sdc-arts.org

5th Street Gallery

Open Monday - Friday, 421 N. Main St., (719)565-2925

Art on South Main

Open Tuesday - Saturday: 10am - 5pm; and Sunday: 12 - 5pm; 205 S. Main Street (719)542-6838, www.artonsouthmain.com

Blackdog Gallery at Sculpture Studio & Foundry Inc.

Open Monday - Friday: 10am - 5pm; Saturday by appointment; 141 E. Industrial Blvd., Pueblo West, (719)547-3004

Daily Grind Cafe

Open Monday - Saturday: 7am - 11pm; Sunday: 7am - 9pm, 209 S. Union Ave., (719)561-8567

The Downtown Bar

Justin Reddick: My Yesterdays through August 16. Open Tuesday - Wednesday at 6pm, Thursday - Saturday at 4pm, 103 Central Plaza, (719)544-1499, www.thedowntownbar.com

Dancing Bears Fine Art and Custom Framing

Open Monday and Wednesday - Friday: 10:30am - 5pm; Saturday: 10:30am - 2pm; 420 S. McCulloch Ave., Suite 3, (719)547-3610

Deerfoot Studios

Open Monday - Saturday: 9am - 6pm; Sundays and evenings by appointment; 405 Midnight Ave., (719)561-1575, www.deerfootstudios.net

Ink and Design

Open Tuesday: 10am - 5pm; or by appointment; 103 W. Abriendo Ave., (719)543-6060, www.flatwurks.com

John Deaux Gallery

Open Tuesday - Saturday: 11am - 5pm; 221 S. Union Ave., (719)545-8407, www.johndeauxartgallery.com

Latka Studios and Gallery

Open Daily: 10am - 5pm; 229 Midway Ave., (719)543-0720, www.ceramicsite.com

Nemick & Thompson Frames and Fine Art

Open Tuesday - Friday: 10am - 5:30pm; Saturday, 10am - 4pm; 221 S. Union Ave., (719)545-8933

Pueblo Art Guild and Gallery

Open Wednesday - Sunday: noon - 4pm; 1500 N. Santa Fe Ave., Mineral Palace Park., (719)543-2455

Rio Bistro Cafe

Art of Alison Musso and Gwyn Williams on view. Open Tuesday - Friday: 11:30am - 2pm for lunch; and Tuesday - Saturday: 5 - 8:30pm for dinner; 126 S. Union Ave., (719)253-0126

Solar Roast Coffee

Open Monday - Friday: 6:30am - 6:00pm; Saturday: 8am - 5pm; 226 N. Main St., (719)544-2008, www.solarroast.com

Stenzel Fine Art

Open Monday, Wednesday and Thursday: 10am - 3pm; 421 N. Main St., Suite 212, (719)252-9559 or (719)542-3917

Wireworks Coffeehouse

Open Monday - Saturday: 7am - 8pm; Sunday: 8am - 5pm; 103 S Union Ave., (719)671-8775

COMMUNITY EVENTS

Farmer's Market Festival with The Pueblo Performing Arts Guild and Visual Artists

Thursdays through September 4, 4

- 8pm, Gateway Park on the Pueblo Riverwalk, www.PuebloPAG.org

Full Moon Music Hike

Friday, August 15, 7 - 9 pm. The Van Manens will sing to the full moon at the Beulah Valley from the eastern plains. Meet at Mountain Park Environmental Center, 9167 Mountain Park Road, Beulah, CO 81023. Free for members; \$5 non-members. Please call to register (719) 485-4444

Stomp On

Friday, August 22, 7pm - 1am on the grounds of Rosemount Museum located on 14th Street between Grand and Greenwood. Live music, food and refreshments will be served. Tickets: \$5 in advance, \$8 at the gate. (719)545-5290

Colorado State Fair

Friday, August 22 - Monday, September 1, Food, games, rides, animals and music. Gates open: 10am - midnight, www.coloradostatefair.com

MOVIE THEATERS

InfoZone News Museum at the Robert Hoag Rawlings Public Library

100 E. Abriendo Ave., (719)553-0205, www.infozonenewsmuseum.com

Mesa Drive In

2620 Santa Fe Dr., (719)542-3345

Tinseltown

4140 North Freeway, 1-800-FANDANGO #1108, www.cinemark.com

MUSEUMS

Buell Childrens Museum

Open Tuesday - Saturday: 11am - 4pm; Admission: \$4 adults, \$3 children; Current Exhibit: Seeing Stars - Hollywood Make Believe, 210 N. Santa Fe Ave., (719)295-7200, www.sdc-arts.org

Colorado State University-Pueblo Observatory

Open Tuesdays: 30 minutes after sunset, 4028 W. 11th St., (719)549-2683

El Pueblo History Museum

Open Tuesday - Saturday: 10am - 4pm; Admission: \$4 adults, \$3 seniors and children 6 - 12, 301 N. Union Ave., (719)583-0453, www.coloradohistory.org

Greenway and Nature Center of Pueblo

Raptor Center Open Tuesday - Sunday: 11am - 4pm; 5200 Nature Center Road, (719)549-2414, www.gncp.org

InfoZone News Museum at the Robert Hoag Rawlings Public Library

Monday - Thursday: 9am - 9pm; Friday - Saturday: 9am - 6pm; Sunday: 1 - 5pm; 100 E. Abriendo Ave., (719)553-0205

Pueblo Railway Museum

Open Saturday: 10am - 4pm; or by appointment; 132 B St., (719)251-5024, www.pueblorailway.org

Pueblo Weisbrod Aircraft Museum

Open Monday - Saturday: 10am - 4pm; Sunday: 1 - 4pm; Memorial Airport, (719)948-9219, www.pwam.org

Pueblo Zoo

Open Monday - Sunday: 9am - 5pm; Admission: \$7.50 adults, \$6.50 seniors and youth 13 - 17, \$5 children 3 - 12, located in City Park, (719)561-1452, www.pueblozoo.org

Rosemount Museum

Open Tuesday - Saturday: 10am - 4pm; Admission: \$6 adults, \$5 seniors, \$4 children 6 - 18, 419 W. 14th St., (719)545-5290, www.rosemount.org

Southeastern Colorado Heritage Center

Open Tuesday - Saturday: 10am - 4pm; Admission: suggested donation, 201 W. B St., (719)295-1517, www.theheritagecenter.us

Steelworks Museum of Industry and Culture

Open Monday - Saturday: 10am - 4pm; Sunday: noon - 4pm; Admission: \$5 adults, \$3 children 4-12, 215 Canal St., (719)564-9086, www.cfsteel.org

submit your listings



listings@puebloupul.com

MUSIC WEEKLY

Tuesday
Jared Strong
 7:30 - 10pm at Rio Bistro, No Cover
K.C. Messick and Patrick Kratzer
 7:30 - 10:30pm at The 101 Club, No Cover
PSMA Open Mic Night
 8pm - 12am at Zippers, No Cover

Wednesday
Munch and Watson
 7 - 9pm at Do Drop Inn West, No Cover
Open Mic
 9pm at The Downtown Bar
Patrick Kratzer
 8 - 11pm at First and Main Bar and Grill, No Cover

Thursday
Patrick Kratzer
 7 - 10pm at Park East, No Cover
Wasabi with Carlos Crull
 8 - 10pm at Cock and Bull Tavern

Friday
DJ Se7eN
 9pm at The Downtown Bar, No Cover
DJ Vinnie
 10pm - close at The 101 Club, No Cover

Saturday
Juan Alvarez
 6:30 - 9pm at Cinfully Delicious, No Cover
DJ Vinnie
 10pm - close at The 101 Club, No Cover

Sunday
Sunday Night Serenades
 at Historic Arkansas Riverwalk of Pueblo, 7pm, various bands

CONCERTS

Friday, August 1
Barn Burners 8pm - midnight at Gray's Coors Tavern's patio, No Cover
Daniel Cordova Y Esperanza 7 - 10pm at Festival Fridays, \$5
Cornerstone Dub 9pm at Smitty's Greenlight Tavern, \$5

Tuesday, August 5
Inaiah Lujan 9pm at The Downtown Bar, No Cover

Thursday, August 7
PPAG Main Event 4pm - 8pm River-walk Gateway Park

Friday, August 8
Family Juls 8pm - midnight at Gray's Coors Tavern's patio, No Cover
N Tha Mixx 7 - 10pm at Festival Fri-days, \$5

Saturday, August 9
Megan Burtt 9pm at Smitty's Green-light Tavern, \$5

Tuesday, August 12
The Midnight Carnival Band at The Downtown Bar 9:30pm, No Cover

Thursday, August 14
PPAG Main Event 4pm - 8pm River-walk Gateway Park

Friday, August 15
Barn Burners 8pm - midnight at Gray's Coors Tavern's patio, No Cover

Thursday, August 21
PPAG Main Event 4pm - 8pm River-walk Gateway Park

Friday, August 22
Fourth Year Freshman 9pm at Smitty's Greenlight Tavern, \$5
Little River Band after PRCA Dodge Rodeo at the Colorado State Fair, Tickets \$18

Saturday, August 23
Jason Aldean after PRCA Dodge Rodeo at the Colorado State Fair, Tickets \$18

Tuesday, August 26
The Midnight Carnival Band at The Downtown Bar 9:30pm, No Cover

Wednesday, August 27
The Smothers Brothers 8pm at the Colorado State Fair, Tickets \$18

Thursday, August 28
PPAG Main Event 4pm - 8pm River-walk Gateway Park
The Guess Who 8pm at the Colorado State Fair, Tickets \$20

Friday, August 29
Colbie Caillat 8pm at the Colorado State Fair, Tickets \$20

Saturday, August 30
Sugarland 8pm at the Colorado State Fair, Tickets \$26 or \$36

Sunday, August 31
Latin Legends 8pm at the Colorado State Fair, Tickets \$18

Music Venues

The 101 Club
101 N. Union Ave., (719)542-2432

Cinfully Delicious
4333 Thatcher Ave., (719)564-5930

Cock and Bull Tavern
325 S. Union Ave., (719)404-1800
www.cockandbulltavern.com

Do Drop Inn West
944 E. Kimble, Pueblo West, (719)547-8440

The Downtown Bar
103 Central Plaza, (719)544-1499,
www.thedowntownbar.com

First and Main Bar and Grill
117 N. Main St., (719)542-2483

Gray's Coors Tavern
515 W. 4th St., (719)544-0455

Historic Arkansas Riverwalk of Pueblo
Xcel Energy Stage, (719)595-0242,
www.puebloharp.com

Park East
720 Goodnight Ave., (719)561-8707

Rio Bistro
126 S. Union Ave., (719)253-0126

Sangre de Cristo Arts Center (Fes-tival Fridays)
210 N. Santa Fe Ave., (719)295-7200
www.sdc-arts.org

Smitty's Greenlight Tavern
3rd St. and Santa Fe Dr., (719)543-2747

Zippers
326 S. Union, (719)544-5930

THEATRE

Into the Woods
 July 18 - August 3, Damon Runyon Repertory Theatre, Friday & Saturday: 7 pm, Sunday: 2pm, Tickets: \$8 to \$18, \$10 Sunday matinee, \$36 dinner the-ater (Fri & Sat only), 611 N. Main St., (719)564-0579

Jack and the Beanstalk
 August 2, at 2pm at The Sangre de Cristo Arts and Conference Center presented by the Missoula Children's Theatre, Tickets \$6.

Star Spangled Girl
 August 21 - 23 and 28 - 30, presented by Steel City Theater Company at CSU- Pueblo 2200 Bonforte Blvd. Music Bldg. (719)289-0293

submit your listings



listings@pueblopulp.com



Don't eat off the sidewalk!

By Shannon Speaks

On any given warm day or balmy night, look down Tejon Street in Colorado Springs, Larimer or 16th Street in Denver or nearly any street in New York City and you'll see crowded outdoor seating on the sidewalks in front of a large number of the restaurants. But a look down Union Avenue or Main Street in Pueblo provides a much sparser view of sidewalk seating.

Many restaurants in Pueblo have outdoor seating, often in the form of a back patio. The scarcity of sidewalk cafes in particular, however, can seem subtly conspicuous - one of those 'what's missing' afterthoughts, especially from a visitor's or traveler's perspective. Sidewalk cafes do interface with and to some extent infringe on public space devoted to pedestrian traffic, but by doing so they also promote an active retail commercial corridor and enhance community interaction and the outdoor urban experience admired in so many other locales.

But obtaining a permit for a sidewalk cafe in Pueblo is neither a quick nor simple task. After completing the process, an owner will have dealt with no fewer than six Pueblo City Governmental entities: the Department of Public Works, the Department of Zoning Administration, the Fire Department, the City-County Health Department, the Department of Transportation and the City Council. Add the Liquor and Beer Licensing Board, if the business hopes to serve alcohol in the space, and the Architectural Review Board if the cafe is located in a designated Historic Business Zone District.

The first step in the process to obtaining sidewalk seating is applying for a revocable permit from the Public Works Department, according to City Planner, Wade Broadhead. This requires approval

of the City Council, and may or may not require presentation by the applicant at a City Council meeting.

A completed application is first submitted to the License Officer in the Department of Finance, who reviews it for completeness. It then goes to a committee "composed of the Director of Public Works, the Director of the Department of Zoning Administration, the Traffic Engineer and the License Officer," according to Section 9-10-84 of the Pueblo Municipal Code. This committee then has thirty days to review and make written comments and recommendations on the application for the City Council.

After the committee has completed its comments and recommendations, it then has thirty days to submit the application with comments to the City Council for final approval. City Council may grant, deny, or grant with conditions or limitations, the application. According to the same governing ordinance, the City Council's mandate is to work "in the best interests of the public and the neighborhood."



are eager to help people navigate the process and resolve any stumbling blocks.

Business owners who have chosen to navigate the process, as well as those who haven't, cite a confusing intersection of city departmental regulations and a prohibitive financial burden to upgrade and maintain city right-of-way on storefront sidewalks. When Mary Oreskovich, owner of Hopscotch Bakery on south Union, discovered that she would possibly have to present her case to the City Council just to obtain a permit for an ice cream cart, she decided that there are "just too many hoops" in what should be a more streamlined process.

The Department of Public Works also requires proof of an insurance policy listing the City of Pueblo as an additional insured party, with coverage of a minimum of one million dollars for both personal injury and personal property. Most owners say that coverage of this type is common and generally part of an insurance policy already on hand before opening.

Also required: a sketch plan drawn to scale, and "showing the owner's property, the sidewalk or public right-of-way, and the proposed area of encroachment on the sidewalk, or other public right-of-way." Proper oversight of the area, in the form of a designated party personally responsible for compliance with the permit's conditions, must be guaranteed at all times. The owners we spoke to pointed out that scrupulous owners and managers would not have it any other way.

Although it's called a revocable permit, to date no permit has been revoked. As long as proof of insurance is submitted every year, the permit remains valid. Mr. Broadhead and Department of Public Works staff did stress that city employees

There is another hurdle for those businesses wanting to serve alcohol: there can be no access to the area directly from the sidewalk. The heavy but movable metal barriers used around sidewalk cafes in most other cities are not acceptable. For most businesses, this means installing a permanent barrier around the seating area, as well as an inside doorway to the sidewalk.

Before a sidewalk cafe is approved, the concrete sidewalks underlying the proposed cafe must be inspected and found to be in acceptable condition. This may seem obvious and appropriate, but it also could be assumed that the city has a budget for incremental sidewalk repair. Not so on two counts: sidewalks are not city property, and there is no budget or program to help business owners improve their sidewalks.

Mr. Broadhead clarified that while the city does reserve what is known as "right-of-way" on the sidewalk - in other words, the public must be able to pass in front of the structure on the property - an owner's property extends to the curb. Since patch

ing is not a legal option, the owner's responsibility also extends to pouring concrete for new sidewalks if necessary. the cost of having a new sidewalk poured can easily run into the thousands of dollars - an inordinate expense for many small business owners.

The stories of the business owners who have successfully opened sidewalk cafes have many similarities. Michael Hartkop, owner of Solar Roast Coffee on the corner of Third and Main streets, says that in dealing with the bureaucracy, ordinances and regulations, "you can either fight it all the way," or not. Hartkop chose to look at it not as a fight, but as a process. As Hartkop puts it, "there's no one-stop shop" in city government that can provide an overview of the course to follow and direct you to the next step.

He did stress, however, that the City Council members and county commissioners were quite helpful and interested in the success of his business. For this reason, if Hartkop encountered a stumbling block in the paperwork or a gray area in the bureaucracy, a call to a council member always advanced the process. "It's a steep learning curve" dealing with city regulations, said Hartkop. But then so is owning a business, he adds.

Like Hartkop, who sees upkeep of the sidewalk as his biggest ongoing concern, the Shamrock Brewing Company, just up the block on Third Street, had a related struggle. The Shamrock recently opened a sidewalk dining area, but before that could happen, the sidewalks had to be poured with new concrete, an expense of nearly \$3,500 that the Shamrock bore entirely.

Pointing out that not every business could afford this, owner Shawn Sanborn laments the lack of a municipal program in Pueblo, from taxes or bonds, for example, by which sidewalk repairs and improvements could be made. Sanborn owns restaurants in Denver, which like most municipalities, has government incentives for sidewalk improvements by businesses which it views as an important investment in the business districts and the local economy.

While Santa Fe Avenue has had recent sidewalk improvements, as did Main Street several years ago, the side streets

between them were left out. Sanborn says the people in city government were generally "respectful and easy to work with," and emphasizes that "it wasn't any one person in government who said 'no'" to paying for the sidewalk repair outside the Shamrock. As Sanborn puts it, the Pueblo city government is just "not set up that way," to help business owners improve the appearance and experience of the public space around their store-fronts.

D.C. Wheeler, owner of D.C.'s on B Street, experienced the seemingly common frustration of interagency squabbles over code interpretation, including in his case, requiring a sign-off from the Historical Society. While difficult and time consuming, he emphasized that his experience also involved helpful City Council members active in supporting his application.

In the end Wheeler found it beneficial to hire an attorney to advocate for approval of his sidewalk patio area. Wheeler's outcome was successful, but his experience sheds light on yet another aspect of the process that not every small business owner could afford.

In cases like D.C.'s and Solar Roast, our local elected officials function more actively and effectively in their roles as constituent service representatives - in these cases helping merchants navigate the disconnected and seemingly arbitrary collection of municipal requirements - than in their role as policy makers to streamline the process via the city code.

City Planner Broadhead says that many people see the necessity of making improvements to the city code, and that while the Department of Planning and Zoning could open it to changes themselves, it prefers to have changes go through the public process via City Council.

If we as a community are interested in building increased pedestrian traffic and a vibrant and visible outdoor culture in downtown Pueblo, perhaps the first step should be addressing our elected officials in their role as policy makers, rather than hoping that one by one each business owner chooses to recreate the wheel and navigate the process independently each time.

This would not only speed the process and achieve the goal more quickly, it would also alleviate some of the bureaucratic burden on the small business owners, who are - or should be - as important to a revitalized downtown Pueblo as the large, corporate partners sought for new development on the Riverwalk.

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223 S. Union Ave.
www.angelos-pizza.com

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325 S. Union Ave.
719-404-1800
www.cockandbulltavern.com

Coyote's Coffee Den
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Pueblo Greenway & Nature Center
719-549-2230

Daily Grind Café and Coffeehouse
Back patio and sidewalk tables
209 S. Union Ave.
719-561-8567

Gold Dust Saloon
Large rustic back patio, sheltered street side patio
217 S. Union Ave.
719-545-0741

Gray's Coors Tavern
Nice, large patio
515 W. 4th St.
719-544-0455



Jorge's Sombrero
Large back patio
1319 E. Evans Ave.
719-564-6486

Phil's Radiator Service
Outdoor patio/beer garden, no food, full bar
109 E. C St. (at Union Ave.)
719-584-2671

Rio Bistro
Small, pretty back patio
136 S. Union Ave.
719-253-0126
www.riobistro.net

Shamrock Brewing Company
Back patio and new sidewalk cafe
108 W. 3rd St.
719-542-9974
www.shamrockbrewing.com

Solar Roast
Sidewalk cafe tables
226 N. Main St.
719-544-2008
www.solarroast.com

Smitty's Green Light Tavern
Large sidewalk tables area
22 N. Santa Fe Ave.
719-543-2747

The Venue Restaurant
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719-543-0398

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Save the gas price drama for your mama



by Luke Barrett

Imagine getting around town on thirty bucks a month, de-stressing on the commute from work and enjoying fresh air while seeing Pueblo from a different perspective. Idealistic, maybe; realistic, yes! In a world of give and take, it might be time for ... a pair of Spandex bike shorts? Or how 'bout a bus pass?

We Puebloans have a few choices for alternative transportation as well as a couple of traditional options that seem to work fine, like the horse-drawn carriage that makes frequent stops along Union between Grand and B Streets (quick – can anyone identify the ‘carbon horse foot print’?).

Starting at a dollar per trip and maxing out at thirty dollars for a month-long bus pass (with discounts available for students and seniors), the Pueblo Transit System is effective and easy to use. With route and time schedules available online at www.pacog.net and www.pueblo.us, one can find the information needed to make his or her first bus trip around “Le Pueb” as painless as possible. Even though buses do not run after 6 p.m. or on Sundays, taking the bus is still a low cost eco-friendly option for your week-day commute. In an effort to reduce fuel consumption and greenhouse gas emissions while saving money, supporting Pueblo’s transit system doesn’t seem so bad after all.

Friendly conversation with a local on the bus isn’t your thing? You can always hop on the old ten-speed and pedal your way around town. Bike commuting has long been a great form of transportation in larger urban settings, and if you take a look around, which we all should (you don’t want to hit a bicyclist while driving!), you’ll notice that biking has become a more visible and exercised part of our everyday commute.

With miles of city bicycle lanes extending through most parts of town and more in the works, as well as off-street trails, including the lengthy nature trail system, getting around on a bike is more feasible and pleasant than one might think. Although there are a few challenges, like toting around a backpack holding all of your bike garb and forcing yourself to exercise, this mode of transport still outweighs many others in physical and emotional health benefits. Searching “bicycle” at pueblogov.com will bring up a link to a map of both trails and on-street bike routes across town.

No one can truly say what type of transportation the future holds, but we can depend on one mode that predates the automobile and bikes.....FEET! Who knew? Walking is a great low-impact exercise with countless health benefits for the environment as well as for us humans. It’s a great way to run into friends and acquaintances and meet new people. And, of course, the price can’t be beat.

While in this writer’s eyes the internal combustion engine is one of the greatest inventions of all time, the time has come to acknowledge that its overuse and our overdependence on its convenience in our lifestyle probably isn’t so great. Pueblo is not completely accessible by bus (or horse carriage), and sometimes it’s just not acceptable to show up at work with sweaty arm pits and chain grease on your right leg (it comes off easily enough), which makes using a car completely acceptable. Maybe more acceptable is filling your six-person minivan with coworkers, thus saving money and reducing road congestion.

We all have a right to our choice of transportation, but bear in mind that our actions do affect the environment and all earthlings. When weighing the pros and cons of our choice in urban locomotion, using lower cost transport options – even occasionally – is a step in the right direction.



SIDE•BAR S.Walkable, Bikeable Pueblo

On Tuesday, August 12, traffic calming and livable communities specialist Dan Burden will present a one-day workshop on implementing changes to Pueblo’s downtown and other neighborhoods that will facilitate safer, healthier, more community-oriented neighborhoods.

Titled Active Living by Design, the workshop, which will run from 8:30 a.m. to 4 p.m., will address the problems that Pueblo and other communities face as they strive to become more user-friendly to the people who live there, as well as present proven solutions taken from decades of Dan’s experience and research around the world.

Dan is currently Executive Director of Walkable Communities, Inc., a non-profit corporation helping cities and towns in North America develop walkable communities. He is in high demand as a speaker, educator and facilitator in the fields of alternative transportation, traffic flow and calming, and design and redesign of downtowns with a focus on the people who live there, “with walkable streets, welcoming public spaces, and lively neighborhoods.”

The workshop is sponsored by Steps to a Healthier Pueblo, a program of the Pueblo City-County Health Department and organized by the Pueblo Active Community Environments (PACE) Committee. The workshop will take place in the Ballroom at the Sangre de Cristo Arts & Conference Center.

For more information and to register, contact Steps to a Healthier Pueblo at 719-583-4315. For more information on

Dan Burden, visit his website at:

www.walkable.org

Bicycle with



www.puebloupulp.com

Get Out: A survey of outdoor festivals

by David Browder

The flowers are blooming, the weather is warm and music is in the air. That's right, it's summer time, which means outdoor festivals are now in season. But you might be asking yourself, with all of the things going on during your hectic summer, which festivals are the ones to hit? That all depends on your preference for music and mood. The year brings a variety of festival entertainment, from movies to Celtic music to foods such as barbecue and green chile.

Our season started out on Memorial Day weekend with the nineteenth annual Bluegrass on the River Festival located at the Greenway and Nature Center of Pueblo. This was truly an event not to miss. Every year it brings bands from all over the country, such as the Bluegrass Patriots and Pete Wernick & Flexigrass, as well as the consistent favorite, Pennsylvania-based Hickory Project.

The beginning of June always brings the smell of BBQ down on the Historic Arkansas Riverwalk of Pueblo. This

year, the seventh annual Boats, Blues and BBQ festival featured great barbecue from places as distant as Kansas City, as well as local establishments, which in my opinion was the best part of the event. The music was adequate; however, for true and devout blues fans expecting something spectacular, you might have to wait a few more years. But considering the mere two-dollar entry fee, the food and atmosphere are well worth it.

The annual Spirit Fest arrived the following weekend in June (the 13th and 14th), also on the Riverwalk. The two-day free event was filled with the spirit of praise music, ranging from gospel favorites to contemporary rock, in an attempt to touch the heart of our city. Each year the Fest has brought in bigger and bigger names from the Christian music scene, so within the next few years Spirit Fest will be making a greater impact on both the scene and the city.

For more adult fun, there are the Pueblo mainstays, the B Street Bash (see L.I.P. for perspectives on "The Bash") and Festival Fridays at the Sangre de Cristo Arts & Conference Center, every Friday in June and July respectively. Each of these weekly events costs five bucks to get in, and if you are into seeing old friends from high school, meeting new ones or just enjoying music, these are the events for you.

This is all great, you say, but what festivals are still coming up this year? Mark your calendar for the Chile and Frijole Festival, September 19th through 21st. It's the fourteenth annual celebration of the agricultural specialty of our fair city and county. Come down and experience what Pueblo is all about and enjoy the area's best green chile. But be ready to fight the crowds because this festival has grown from its start of just a few thousand to over ninety thousand attendees in the past few years. It shuts down Union Avenue between 1st and B streets from Friday through Sunday.

Now if you're looking for something new, then I suggest planning to attend our city's first Independence Film Fest from

September 26th to 28th. The festival will include a tribute to Elvis Presley, showings of various independent films, and the chance to speak to some of the directors of major motion pictures. Since this is the first time Pueblo will host and experience this kind of event, let's embrace the chance to help develop this emerging entertainment aspect of our city.

If movies aren't your thing, the same weekend features the Spanish Peaks International Celtic Music Festival in Gardner, Walsenburg and La Veta. Featuring Celtic music from a Scottish band called Ceilidh Peppers, the festival hosts a variety of Celtic musicians from across the globe. But it's not just a chance to hear Celtic music - you will also have the chance to take lessons on border pipes and highland dancing during workshops held throughout the weekend. So take the trek down to La Veta for an event that can't be missed.

With all that is happening during this summer season, from backyard cookouts to parades, it will be worth it to make time to attend these festivals. From bluegrass to blues, and chile to BBQ, you will be able to find something to whet your palate this summer. Come and experience this growing cultural landscape that we call Pueblo.

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Spoken Like a True Lesbian

By Peter John McLean

Illustration: B. Hilvitz

Meeet my friend Gretchen - she's a lesbian, a self-proclaimed "crunchy granola dyke." "I hate being called a lesbian," she explains. She has been my complete and total authority on the world of gay, lesbian and transgender individuals. She just moved back to Pueblo after breaking up with her transgender boyfriend, Sam.

When Gretchen met Sam almost two-and-a-half years ago, he was a different person. He was Michelle. She was dating Michelle when everything about Michelle changed. She came out to Gretchen that she didn't think she could be a woman anymore. She admitted that since the age of seven she had always known she was a boy and her name was Sam.

Gretchen never even considered ending the relationship when Sam "came out." She was happy for Michelle, now Sam. She wanted what was best for her partner, whether her partner was a man or a woman. She does admit, however, that there was a lot of confusion about her sexuality because of Sam's transition. "One of the things I used to hate when I was dating Sam was people assumed I was straight."

Her relationship with Sam created a lot of confusion to the outside world but between the two of them the concept of transitional sexuality was never an issue. "I think identity is always fluid. Just look at my life!" she says, discussing her wandering identity from an admitted lesbian at age eighteen to a heterosexual marriage that lasted thirteen years, then back to being a lesbian - and then dating Sam.

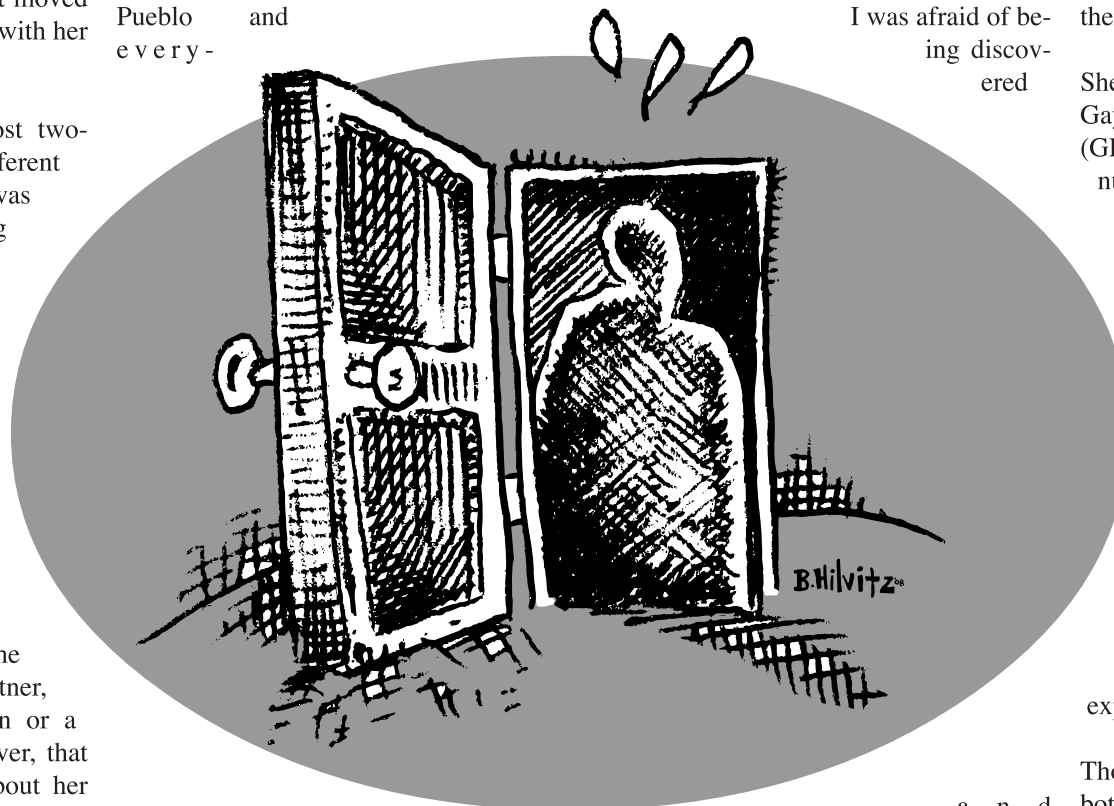
She recalls coming out to her mother when she was eighteen as a sort of mother - daughter empathetic dilemma. Her mother didn't want her to be lesbian because she was afraid of the struggle her daughter would face. "Why would I want to live a fake life?" was Gretchen's

response to this, which is how she tries to live her life altogether.

Fortunately, for the most part her mother's worries have not materialized. In fact, Gretchen says that she hasn't had much of a problem - people in Pueblo and every-

and if they found out about her relationship with Sam (who was still referred to and accepted as Michelle within the school) she would jeopardize both of their careers.

"For the first couple of years I was afraid of being discovered



where else she has lived have been very comfortable with who she is.

Even though on a personal level Gretchen has been accepted within the community, she was still afraid to be open about her sexuality to her co-workers. As a school teacher, she chose to keep quiet about her sexuality and her relationship with Sam because of the repercussions to her career and of course the impact on students.

"There's a lot of negative spin attached to gay teachers, especially in Pueblo, so I stayed very closeted. I came out to a few people and interestingly enough I didn't have a single adverse reaction."

Still - she feared that if leaders in the school board were to know she was a lesbian it would risk her teaching position

and possibly losing my job, but as I became more comfortable with my identity I started to care less and less." As Gretchen described to me, when you are in a situation like that, eventually you must be true to yourself - hiding is never a permanent solution.

She laughs when mentioning the people in her life who have assumed that being lesbian is "just a phase," which she felt she incidentally gave credibility to by marrying a man. She explains how it felt coming out again after thirteen years of heterosexuality. "I didn't fear people judging me because I was gay - I feared judgment from the gay community for having been married to a man for thirteen years."

Just as the heterosexual community is not

always welcoming to openly gay people, the gay community can be the same, not showing acceptance for people who are "sitting on the fence" as Gretchen puts it. But like she said, identity isn't necessarily fixed; some people spend their entire lives trying to figure out who they are and there is nothing wrong with that.

She also talks about how Pueblo's openly Gay, Lesbian, Bisexual, and Transgender (GLBT) community is always growing in numbers and activism is catching more and more momentum. Still there are challenges. "Some people like to act like Pueblo doesn't have gay people - but, honestly, they're just homophobic people who aren't willing to admit what is right in front of their eyes."

Gretchen and I agree that regardless of the situation or demographic there will always be people who deny what they disagree with - and, of course, there will always be people who can't accept what is outside their own experience.

Though there will always be those from both the straight and GLBT communities who could be more supportive, overall it's not so bad being lesbian in Pueblo. Gretchen explains, "You would assume that Pueblo would be a horrible place to be queer because it is so provincial and has such a small town mentality but that really isn't the case there is a sense of camaraderie amongst gay people in Pueblo."

(The names of the individuals in this article have been changed to protect their privacy.)

Show your support for our GLBT community. Join P.U.L.P. in celebrating Pride Fest, Saturday, August 16.



By CAICEE QUINN

I view single women my age as independent, strong and goal oriented. The town in which I live however, views these women as sad, desperate, and pathetic. OUCH!

I am 27 and I am not and have never been married. I also do not have any children. That's not to say that I don't have a lot going for me, but I feel as though I am the only female from my Pueblo County High School class of '99 without a ring on my finger and no bun in the oven. I do feel the stigma of being a single gal.

A lot of women in this town who are my age are married to their high school sweethearts and have kids. Some of these women are already on husband number two and I can't even bag husband number one!

Now, I had been in a ten-year relationship and engaged for the last seven years of it. I "played house" with my Central High School class of '95 sweetheart. I was in limbo. If he wanted me he would have married me a long time ago, so I had to walk.

Being newly single was scary for me. I had a boyfriend since I was fifteen. At age twenty-six, it was over. How would I go about learning someone new all over again? Did I even *want* to do this all over again? It was such a pain in the ass the first time. Do I really need to be a part of Noah's perpetual Ark?

My "married with kids" gal pals all tell me the same thing when it comes to the subject of my being single: "I could never be single again. I would die. Not in this town."

What is wrong with this town? Pueblo isn't so bad. I call it P-Town, but who doesn't? I realized that my friends were not talking about the city per se, but the

experience of being single in it.

I have heard from both men and women here, that it is hard to find someone with quality and substance of character. Or as my great-grandmother would say, *bona fide*.

Where does one find an intimate partner who is *bona fide*? I've tried coffee shops, grocery stores, parks, and art functions and the only places I've made a semblance of a connection are at local bars.

What does this say about me and should I care? But also, what does this say about our fair city? We Pueblo folk like to drink?

While enjoying my new-found freedom I received phone numbers and went on dates; but again, these transactions transpired at local drinking establishments. I could get a few "green lights" at the Greenlight, but never at the Riverwalk. I might get "chatted up" at The Broadway, but never at Barnes & Noble reading about Broadway. So bars it is, I suppose. But could I be going about this in the wrong way? I can't be right all the time.

There are three types of men and women in Pueblo: the natives, the transplants and the visitors. I have been with each type.

Take Billy for example. He is a native from Pueblo who works at a local restaurant. He was the first guy to catch my eye when I became single. He was nice and so sweet. He had a baby face. We had so much fun together. However, nothing really came of us. He was just one of those nice Pueblo guys who just can't seem to catch a break. "Women in Pueblo don't like Pueblo men," he would say. I guess he was right. He was a great guy and a good friend, but I didn't want him.

Rick is a transplant from California who

lives in one of Pueblo's more elite neighborhoods. He's an older guy with wit and wisdom. Then the vodka wore off and I woke up the next morning experiencing the dreaded "coyote ugly." While I was in a relationship I had heard of single people being visited by this urban legend. I never thought it would happen to me. Never in a million years did I ever think I would go home with Old Man Peabody.

A few months later I met Jason. He was a very enticing fellow visiting all the way from Scotland. He was very attractive and I was totally digging the accent. He was drinking Jameson and then moved onto Patron. Yes, you can see where this is going. To put it delicately, we went back to his posh hotel (yes, Pueblo has a few, just don't ask how I know) and we became indelicate with each other. It was hot! He was hot! He rushed me to delight and then... he fell asleep!

I started thinking about how "Sex and the City" the whole incident was. I was also thinking that if Jason were Irish, the massive amounts of alcohol which he had consumed would not have gotten in the way of our steamy evening.

I just laughed and went back to my favorite drinking establishment. I think maybe I should have gone home. I didn't. I think maybe I should have felt ashamed. I wasn't. I now am single and just like other singles I have to go through the motions. Even the sordid, ugly ones.

But being single in Pueblo is not all bad. The best of the bunch for me have been: Robbie, a chemical engineer from Louisiana who taught me that it's okay to be alone. Greg, a Pueblo doctor who got it through my thick skull that when a relationship ends it is NOT the end of the world. And Mark, a pilot from Maine who just moved here, taught me how to "let things go" and just have fun.

Yes, one door closed but another door did open. If I was still in my "going nowhere" relationship I never would have had the chance to experience new things with new people.

Since being single I've gained the courage to perform at open mic, as well as having performed in Denver and as a guest singer with local bands. I also recorded a Christmas CD for folks that I never would have met if I was still living my domesticated life on Beulah Avenue.

I have met a lot of great men, single and taken, to have fun with and to just be friends with. I have met a lot of great couples. I have also met twelve great gay men and a handful of awesome lesbians. I have had some great times. In other words, it's been real!

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TWO FOR \$20 "CHEAP DATES"

By Johnmark Wiley

It's a beautiful summer day, and you find yourself on a bike ride with a brunette with green eyes. And once again you find yourself in the company of a lovely young lady with no more than a single print of Andrew Jackson in your pocket. A perfect time for a picnic.

It is written in the book of Deuteronomy that "Man does not live by bread alone." This rather bold statement just goes to show that Moses never found his way through the desert to Hopscotch Bakery. Okay, but if man needs more than bread, surely a gourmet panini (and a dark- or light-haired companion for that matter) would sustain him for at least an afternoon and then some.

Hopscotch Bakery at, 333 South Union Avenue, has several delicious panini to choose from. They start with their signature homemade demi-baguette bread. They fill the bread with smoked turkey, spicy capicola ham, roast beef or grilled chicken breast. The addition of ingredients like applewood-smoked bacon, smoked provolone, red wine-braised shallots and goat cheese-sundried tomato spread are what make these sandwiches unique. Not only unique, but something that you end up craving in the middle of the night. (Hopefully Hopscotch will open a small 24-hour satellite in my apartment complex.)

There is another sandwich on the menu: a balsamic-marinated eggplant and artichoke heart medley. If you're like me, the idea of a meatless sandwich is about as pointless as the Japanese instructions that came with your VCR. In the words of Duckman, "It's like sex, without the costumes." However, in the interest of being culinarily unbiased, I decided to sample this vegetarian alternative. Admittedly, I'm surprised to say that this is one of my favorite sandwiches (but being a traditionalist in other pursuits and endeavors, I think I'll stick to costumes).

So here's whatcha' do: head on over to your local Hopscotch, order two panini of your choice. A nice picnic duo recommends the eggplant and the turkey for

seven dollars each. With the six dollars remaining, choose a few decadent pastry delights that Hopscotch Bakery has become known for both south and north of the mighty Arkansas. Try the legendary kitchen sink cookie, Miss Ellen's Cheesecake, or maybe a couple of honeymoon bars if you're confident this picnic might last awhile. But if you ask me, the *pièce de résistance* is the Midnight Chocolate Cake; and one's all you need until at least midnight.

One wonders how Mary and Richard, the owners of Hopscotch, stay so fit with so many delicious temptations sprouting up in their kitchen everywhere they look. Only after you see these two frantically running from one side of this quaint little bakery to the other will you understand their secret to good health.

Once you've collected your edible delights, it's just a short walk down to Pueblo's Historic Riverwalk. Something about an outdoor picnic on a cool grassy slope on a sun-filled halcyon day playfully teases and proclaims classic romance. The rest is up to you.

Now here's a point that I cannot stress enough: there are trash receptacles clearly marked and evenly spaced all along the Riverwalk. Please throw away your trash. We just got this Riverwalk and no one wants to see it littered. So please be a socially responsible panini picnicker, or in the words of your date, you can just forget about the after-picnic games like the sack race.

The Bill:	
Eggplant panini w/chips	\$7.00
Turkey panini w/chips	\$7.00
Midnight chocolate cake	\$3.75
	\$17.75
Tax	\$1.33
TOTAL	\$19.08



\$\$ Saving Tip:

Remember a reusable water bottle filled with water, lemonade... or maybe strawberry wine. But shhhhhhhhhh! Don't tell the Riverwalk authorities it was my idea.



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ROCK IN REVIEW

On Friday, May 30, 2008, I made a triumphant return to Sunset Bowl, the landmark South-side bowling alley with many open lanes, cheap beer and, as it seems, a rockin' night life. I hadn't been back since seeking the elusive, "turkey" (three strikes in a row for those of you not of the bowling persuasion) some time ago. I returned however, not to scuff the wax on the lanes, but instead to enjoy the sweet rollin' largely instrumental surfing sounds of Denver's **Get Three Coffins Ready**, who received the Best Instrumental Band Award in the Westword's Best of 2008.

Mixing surf, country, garage rock and rockabilly music with a sparse and direct punk rock approach for a twist, the band leaves no room for bullshit in their approach to music, or their live shows. Everyone present in the bowels of the bowling lanes' bar would no doubt agree.

I arrived a few songs into the first set and was quickly sucked into the hurricane of sound. With a precise attack and toe-tapping rhythm the band assaults its songs, and in no time the crowd was mesmerized by the enthusiasm with which the show progressed. With a sound highlighted by Gretsch hollow-body guitars and the low tones of rhythm guitar, bass guitar and drum rounding out the sound, all band members vibrated with such tenacity throughout each and every song.

The band would not let up. The two sets they played showcased a torrent of songs, relentlessly played with barely a break in between. As the squeal of the last chord of a

song droned on, the wail of a new chord, with a new tempo, signaled the next crashing wave of sound. This writer, as well as nearly everyone in attendance, was blown away by the storm that is Get Three Coffins Ready.

The band wears its influences on its sleeve yes, but a cover band this ain't. More easily identifiable influences include everything from more modern rippers like Deadbolt, Man or Astroman, the Mono Men and Los Straightjackets, to such legends of underground sound such as the Cramps, Link Wray, Dick Dale and The Sonics.

The modern interpretations Get Three Coffins Ready provide to the surf-style of music harkens back to a more innovative time of rock music, when a band used guitars, feedback, treble and reverb to create a swirling sound, rather than the samples on a repeat loop so prominent today.

The presence of Pueblo's contingent roller derby team, Pueblo Derby Devil Dollz, authenticated the tiki-themed bash. As the band played on, the Dollz, many of whom were dressed in grass skirts and passing out leis, swerved in and out of and circled the crowd, as if in an actual roller derby. Perhaps the Dollz were practicing for their



upcoming summertime bout with the derby team from Monument, Colorado. Throughout the show, the Derby Devil Dollz remained front and center, making sure the band recognized the crowd's appreciation.

The multiple-set show well justified the minuscule \$2 door fee. By the end of the last set, the band had left the crowd anything but dead and in need of coffins. In future shows this great, live act plays in Pueblo, I declare the band should change its name to *Get Three Coffins Ready* . . . to Rock.

The quality of live music in Pueblo is expanding and will continue to diversify, provided everyone supports the local scene. Thanks to Lucky 13 Productions, in the next month or so the newest venue in Pueblo to catch unique, live shows will be the Northside Pueblo historic pool hall, The Side-Pocket.

Thanks to Kevin Abeyta and Lucky 13 Productions for having the sense

to make awesome, live music a continuing occurrence in Pueblo. Having made many a late night trip home from Denver or Colorado Springs after a show, I can personally attest to the convenience of seeing a good show locally. Besides, the money you save in gas can be better used to tip your waitresses, bartenders, cabdrivers and bus drivers.

Till the next rockin' Pueblo show I remain

Uno Rockin' Chiconky



•Do to the excessive age of most in the art department we mistakenly ran this picture with last months **Rock in Review**, This **IS NOT** the Omens! and we don't really know who it is. If you do, please write us , but please refrain from yelling at us...**we are old and fragile.**

flick by garrett mumma
an independent commentary on film and culture

THE ZEN OF BARAKA

Most commercial films involve a protagonist (main character) who finds him or herself involved in an intriguing series of events (plot) that evolve over time in one or many places (setting). *Baraka* defies this categorization and challenges us in how we typically think of a film. There is no narration, no dialogue, and there are no characters or plot in the traditional sense.

Instead, *Baraka* is more of a transcendental experience than a traditional film that, in the director's words, tells a story of "humanity's relationship to the eternal; an emotional experience about life on planet Earth." Rather than a mere travelogue, it is a visual poem depicting the interaction between the natural, sacred world, and the modern industrialized world.

Baraka, named after the Sufi term meaning, "blessings" or "essence of life," was directed and photographed by Ron Fricke over 13 months. It covered 24 countries, took three years to complete and was finally released in 1992. From the stunning opening scene of the snow dusted Japanese macaques sitting stoically in a natural hot springs (eyes closed in apparent meditation) to a spectacular shot of a solar eclipse, we come to the realization that this is not the world we know, but the world we want to know.

Baraka is basically a cinematic version of yin and yang played out on the screen. Essentially, the concept of yin and yang describes two opposing and, at the same time, complementary phenomenon. Yin qualities are characterized as soft, slow, substantial, tranquil and gentle, and in this case, represent the natural world. In contrast, yang qualities are characterized as hard, fast, non-substantial, restless and harsh, representing the modern world.

However, yin and yang are beyond competition as they describe the opposing qualities inherent in any one thing, just winter and summer are part of the same

year or day and night are part of the same day. *Baraka* displays the two forces of the natural and the mechanical in much of the same way.

To be sure, this film parades its share of beautiful shots of some of the natural wonders of the world (the Serengeti plains, the Grand Canyon, the Himalayas etc.) but we are also shown through gripping images of religious rituals and native customs, the sacred beauty that man is capable of creating. Whether this is



demonstrated through the gorgeous shots of Buddhist monks praying at temples in Katmandu, whirling dervishes in spinning meditation in Turkey, Muslims circling the Kaaba at Mecca, or Hindus casting out candles on the Ganges, *Baraka* shows us the beautiful side of man's relationship to the divine.

Fricke demonstrates this visual tapestry of grace yet again when he presents the customs and rituals of indigenous peoples around the world such as the Yanomami of Brazil, the Massai of Tanzania and Kenya, and the Aboriginal Australians, to name but a few. It is during this display of native peoples that the most spellbinding scene of the film takes place: a group of roughly 100 Balinese men perform the Kecak or Ramayana Monkey Chant, a form of Balinese music drama.

The sarong-clad performers continually chant in an elaborate back and forth style, often lying on top of each other and throwing their hands wildly up in the air in a variety of speeds and intensity. This rhythmic chant coupled with the possessed quality of the Kecak leader produces an otherworldly aura that is not easily forgotten.

Then right when we're thinking, "Oh, this is a nice travelogue of beautiful places and quaint indigenous tribes around the

globe," there is a brief break from the serene and mystical to the modern world with a shot of a plane cutting through a cityscape followed by the use of time-lapse photography of traffic. This is Fricke's way of telling us that this movie is more than just a pretty slideshow from Grandma's cruise in the Bahamas and that all is not well in paradise.

But this is just a mere taste of what's to follow. Soon after demonstrating the beauty of our planet, and man living in harmony with nature, Fricke shows the destruction of the Amazon rainforest through images of sawed trees and open pit mining, followed by a haunting image of the painted face of a wide-eyed indigenous child staring out from the leaves as if to say, "What have you done?" We have now left the world we want to know and arrived at the world we're stuck with.

More scenes of the modern world continue to unfold before our eyes: shots of enormous run-down, dirty grey apartment buildings; cigarette workers packed into a warehouse doing the same repetitive tasks; and sweating, sleep-walking corpses waiting for the subway train. This is all brilliantly juxtaposed with a Japanese Buddhist monk walking, each step slow and deliberate, while ringing a tiny hand bell through throngs of hurried people.

This gives us a moment to catch our breath and evaluate our place in the modern world but only for a moment before more brilliant scenes transpire that put into question our fast-paced, out-of-control way of life. It is at this point that we get another mesmerizing scene in the film: a Japanese Butoh actor in a silent scream with his eyes rolling back into his head, while the monk's simple bell rings in the background and eventually builds into wailing sirens.

Fricke shows us the brutality of man's assault on the sacred and the beautiful by displaying images of cold mechanization, immense poverty and the ravages of war in the modern world. But he also shows the sanity and beauty that ritual and nature can give, if we choose to open up to it.

Baraka dares us not to be affected by the sheer beauty of its visual imagery nor by the deeper sense of connection to humanity and the world around us. We're forced to take hold of our consciousness and keep it alive during each shot; to fully absorb what is unfolding at that moment on the screen in front of us. Viewing *Baraka* is almost an act of "mindfulness" in itself.

[Baraka is available on DVD at the Robert Hoag Rawlings Public Library.]

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ON STAGE

**Starting at the end: "The Last Five Years" by SCTC
by Johnmark Wiley**

Steel City Theater Company's recent production of Tony Award-winning composer Jason Robert Brown's musical, "The Last Five Years," is just one more reason why SCTC is out on a proverbial limb. Directed by Andrea Garrett, the new artistic director for SCTC, this play is not your typical romantic comedy.

"The Last five Years" consists of two musical monologues telling the story of a failed marriage. A writer, Jamie, played by Jason Laughrey, tells his version of events from the beginning of the relationship to its ultimate demise while his wife Cathy, played by Dorothy Heedt, tells her story starting at the end of the relationship and moves backward in time.

The play opens with Cathy receiving a "Dear John" letter and a performance that immediately pulls the audience into the devastation of a relationship ending. In contrast, Jamie begins five years prior with the nervousness and anticipation of his new relationship with Cathy. The actors perform onstage together but separately, always miming the presence of the other person. They only once intersect at the play's midpoint: their wedding.

In addition to this two person cast, the SCTC production also includes an on-stage quartet with Kyle Jensen serving both as music director and pianist. Beth Sonnema and Sarah Willson play cello and Samantha Willson, violin. This group added an amazing amount of strength and energy to an already strong play. The actors seemed to feed off the power of the musicians who were in perfect step with the actors.

The minimalist set involved little more than a couple of chairs, a table, and in one scene, a bed. This incredibly small amount of distraction forced the actors to hold the viewers' attention, which would have been difficult for even the most seasoned stage veterans, however, these performers did not disappoint.

Jason Laughrey did very well, with only a few moments of awkward posing. His singing was on-key and he demonstrated a clear connection to his audience. I found his performance to be moving. I connected to his character of a young writer who is starting to make it big but who can't seem to get away from the strains and idiosyncrasies of a modern day, twenty-something American relationship.

This evening, however, was carried by Dorothy Heedt. Her portrayal of Cathy was nearly flawless. Not only was this role challenged by the backward storytelling, but also the more difficult tunes were written for Cathy. Dorothy takes us on an emotional and personal journey of a young woman trying desperately to be an actress while dealing with her husband's success and inattentiveness to the relationship. This is perpetuated by Cathy's disappointment in her own failing acting career and her trying to find joy in Jamie's success as a writer.

My honest and only real criticism of this production, which was one of the best I've seen this year, is of the size of the audience. The opening night production had less than fifteen in attendance. This might be partially due to a misprint in *The Pueblo Chieftain* regarding the production dates, but even so, was disappointing because a wide-range of people would have enjoyed this play.

If you haven't seen any local theater recently, or you are someone who doesn't typically enjoy seeing a play, you might want to give SCTC a try. Their non-traditional choice of productions and edgy tone and style make for an unorthodox theater experience.

SCTC's next production will be Neil Simon's "The Star Spangled Girl," a comedic patchwork of a love triangle and politics. Performances begin August 21st and run through the 30th. Check the listings section for more information.

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Expanding Our World Beat

By Susan Wolf and Renae Moreschini

For a while, Pueblo's had a decent live music scene, despite a shortage of some types of offerings such as world music. In a hopeful sign of things to come, on July 1, a near sold-out crowd enjoyed the music of Indian sitar players Pandit Shivrath Mishra and his son Deobrat Mishra, accompanied by Marco Zonka on tabla and Felicity Gerwing on tamboura. The event, organized by Fountain of Health Yoga Studio, was held in the majestic third floor ballroom of the old Federal Building downtown.

Both the elder and younger Mishra are highly skilled and respected musicians. Pandit Shivrath heads the music department at the Sanskrit University of Benares, and Deobrat was honored with India's best sitar player award in 1995.

Their current U.S. tour was organized as a fundraiser for the Academy of Indian Classical Music, which is a non-profit organization working to ensure that the Gharana style of music remains vital and continues to be actively performed in India. Today, the Mishras are one of only five father and son sitar duos in India, an indication that this ancient art is in danger of being lost and shows the scars of India's westernization.

Before the performance, Deobrat explained that Indian classical music is composed of *ragas*, or melodies, from which he and his father perform improvisations. He encouraged the audience

to participate in customary clapping and noise making during the performance. It took a while for the concertgoers to feel comfortable enough to do this, but soon the crowd was swept up in the excitement and tension generated through the performer's melodic structures.

The music fluctuated between faster and slower tempos, creating an almost

psychic roller coaster ride for the those in attendance. After one especially explosive rendition by the younger Mishra, the crowd erupted with applause and continued to cheer and laugh throughout the remainder of the performance.

Unlike other improvised musical forms such as jazz, Indian music does not use harmony. Instead, the musicians take

turns playing their rendition of the melody often against a drone. The improvisation of each *raga* flowed like a verbal conversation, with the musicians often displaying hand gestures and animated facial expressions. The connection and bond that was generated through the music created a positive and intimate resonance with the audience.

Marco Zonka came in on tabla skillfully playing first a slow, then fast series of 16-beat compositions, around which the sitar players continued to improvise. They all kept up the energy of a rock concert, taking only a short break and then returning with a few more structured songs beautifully sung by Deobrat and Shivrath.

The presence and performance of these exceptional musicians from the East, the enthusiastic audience and the grand, graceful space of the ballroom made for an almost cosmopolitan escape from the ordinary. Hopefully the folks at Fountain of Health Yoga Studio continue to bring us events that widen our experience of world music and culture.

☐☐☐

For more information about The Mishra family, visit kindmusic.ca.

For information on Fountain of Health Yoga Studio events, visit gutyoga.com.



LIP / LIFE IN PUEBLO

"B-Dazzled"

When I informed friends and co-workers that I would be attending the B Street Bash on assignment, the most common reaction was sympathy. It was the kind of sympathy one might elicit when sharing the news of an upcoming pap smear or jury duty. I haven't lived in Pueblo long and was a Bash virgin. Although it may not have been my first choice for a night out, I was not ready to bash the Bash without seeing for myself what it was all about.

A few people offered to go with me; in most cases in the event I couldn't find anyone else to go. After some thought, I made the bold decision of going alone. To be honest, I rather enjoy taking in a public event alone. Back in my single days, I would go places alone thinking it might lend me a mysterious, eccentric loner quality that might help me snag dates. Unfortunately, it seems that mysterious, eccentric loners come home the same way they went out - alone. Nevertheless, it occurred to me that flying solo to the Bash would be the only way to truly be an observer, unencumbered by the commentary and drama of my own companions. I grabbed my trusty notebook and hit the street, "Scoop Brady" style.

I wasn't sure what to expect from an event that I've heard draws lots of rowdy young people and provides plenty of booze on site (the perfect recipe for crime) sponsored by Crime Stoppers. (Isn't that a bit like Gamblers Anonymous hosting a Casino Night?)

When I arrived it was still early, about 6:30, and a small crowd was beginning to accumulate. After surveying my fellow Bashers, I realized most of the crowd was fifty and older. I was definitely in the midst of the early bird crowd. As the band, Bad Habitz, took the stage, the spectators hurriedly snatched up the pro-

vided folding chairs and claimed prime spots along the sidewalk.

The Bad Habitz vocalist, Christina (sorry, no last name on the website - I guess she sees herself as one of those one-name divas a la Cher and Madonna) donned a flapper style dress with ruffles that reflected an admirable level of sass and youth. She has a wonderful stage presence and can really work a crowd, even the early birds. Bad Habitz is a local band that plays primarily Latin tunes in the styles of Tejano and Cumbia. Their lyrics are often in Spanish, but they also dabble in Country, R&B, and 80's disco hits.

Having been to a fair number of street parties, festivals and concerts, I have noted that typically it takes between three and four songs before the crowd gets worked up sufficiently to bust a move. I think of this as performance foreplay. This, of course, excludes the one lone dancer that is always out on the dance floor from the time the band is testing the microphones. (I sometimes wonder if they rent those people out at events such as this.) In the case of this crowd though, couples hit that dance floor faster than I could order my first margarita.

These were not your average casual groovers. These people were certainly showcasing some sweet moves. The women especially caught my eye. The general fashion statement here was, "more is more." These ladies were clearly armed with cans of Aqua Net and loaded Bedazzlers and not afraid to use them. Sequins, silver studs, and rhinestones made every item of their clothing twinkle like a swarm of fireflies. I even saw a woman with a circle of tiny glue-on jewels on her skin, highlighting her cleavage like a little reflective landing pad. Between the glitz and the unwavering hairstyles, I was mesmerized by the dancers who possessed the poise and grace of sparkling whirling dervishes.

I really admired this crowd for going out and being so active and vibrant. I know plenty of sixty-some-things who rarely go out, let alone go out dancing. Many remain sedentary as life passes them by. However, as I watched this crowd, they instilled in me a new hope for my future. I mentally traded in my housecoat and Reader's Digests for dancing shoes and a bejeweled wardrobe. I can't wait to get older!

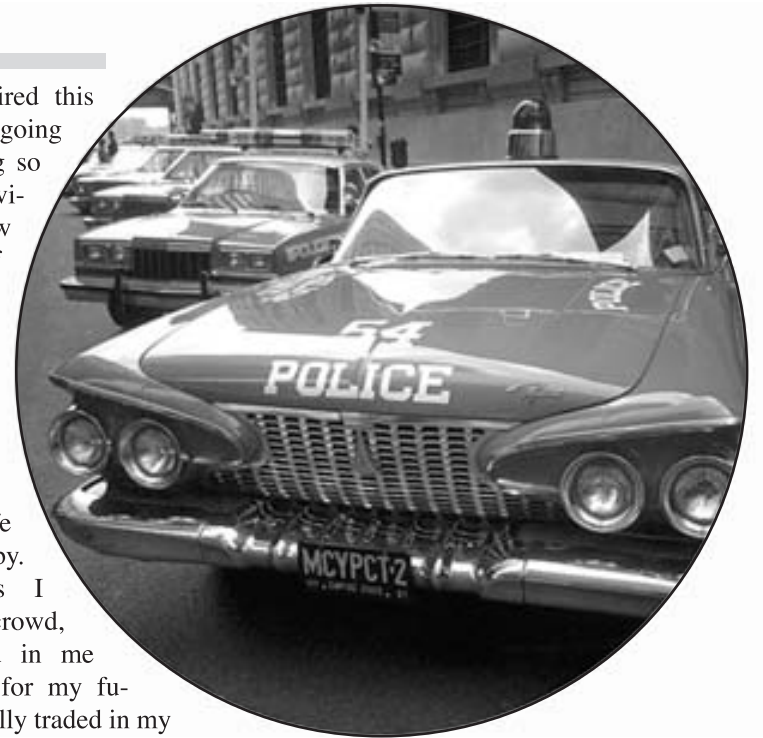
This frenzy of dancing and merriment among the fifty and older crowd continued until about 8:30 when they started to head out and a new group came on the scene. The new arrivals were the twenty-to thirty-year-olds and although they didn't have the same flair on the dance floor, they definitely shared their elders, love for "fashion." Close to 9 o'clock the street really filled up and the vibe of fresh drunkenness began to fill the air.

While the mood was jovial and festive, everyone knows what follows this giddiness as the night wears on: vomiting, fighting and sloppy dancing. Don't get me wrong, some of this may have proven to be entertaining to watch and write about. As it turned out, I rather enjoyed the night and wanted to leave on a positive note. Mostly, I just felt it was time to go before things headed south on B Street.

This episode of LIP/ Life in Pueblo was brought to you

by Angie Ciesla
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Drink Me!

Lucid ruminations on intoxicating spirits by Shannon Speaks

When I set out to “research” this column (a hard job, I know), the plan was a brief survey of wheat beers, including the Belgian *witbiers*. But the point was soon driven home that Belgian (and Belgian-style) “wits” and German and American “wheat” beers have more differences than meet the eye. While wheat beers of all styles use wheat and often oats in their making, rather than only barley like most other brews, Belgian *wit* brewers generally prefer unmalted wheat, in contrast to their German and American cousins, who malt their wheat.

The wheat itself, however, is only a partial explanation of the difference. Another difference is the specific yeast strains used to ferment the beer. Belgian yeasts contribute to the distinctive citrusy quality of the beers they’re used in - even if no other flavorings are added. Many American *witbier* brewers import the Belgian yeasts in pursuit of “authentic” flavor.

Due to the burgeoning Dutch exploration and sea trade during the Renaissance, various tropical fruits and spices from the Caribbean were common in the original *witbiers*. Coriander and bitter Curaçao orange peel weren’t codified as stan-

dard *witbier* flavors until Pierre Celis at Hoegaarden included them in his recipe. They are now hallmarks of the Belgian style and most *wits* use them in their brew, providing the unique flavors of the traditional Belgian-style *wit*. You’re unlikely to find these flavor components in a German or American wheat beer that’s not specifically made in the Belgian style.

German and American wheat beers that are not in the *wit* style are a class unto themselves and deserve their own article, and we’ll visit those in a season or two. Long story short: there is no brief survey of *wit* and wheat beers. To make the group more manageable, and in honor of the season - that is to say, unbearable heat - in which wits are most enjoyable (in my own humble opinion), I’ve limited this tasting to Belgian *wits* and their counterparts from mostly local breweries. A big upside if you enjoy this class of beer: a wide selection from near and far.

Avery (Boulder, CO)
White Rascal
Belgian-Style Wheat Ale
Full bodied, with concentrated flavors of spice and citrus and a long, complex finish.

Blanche de Bruxelles
(Quenast, Belgium)
Bier Blanche Wheat Beer
Big & complex aroma. Bready, full flavor - not sweet like many other examples. Short finish.

Blue Moon Brewing Company (Molson/Coors, Memphis)
Blue Moon
Belgian-style Wheat Ale
Concentrated flavors with a hint of banana and heavy orange & coriander on the finish.

Hoegaarden (Hoegaarden, Belgium)
Witbier-Biere Blanche
Light, fruity, and fairly complex. The surprisingly short finish makes for easy drinking.

New Belgium Brewing Co.
(Fort Collins, CO)
Mothership Wit
Organic Wheat Beer Brewed with Spices
Flowery and citrusy, with just enough flavor to be good but not overwhelming. Light and refreshing.

Shamrock Brewing Co.
(Pueblo, CO)
Belgian White Ale
Zesty, with traditional tropical fruit & coriander flavors; light and easy to drink.



Ah, the dog days of summer. Nothing hits the spot like a cold beer. We all know the usual suspects as far as beer options go: the ubiquitous Bud Light, PBR, Corona and Heineken. The list goes on longer than the flavors.

Sometimes, that’s a good thing. But if your usual beer selection is starting to seem about as exciting as your 40-hour work week, make the leap and head for the *wit* (pronounced *vit*), or white beers.

“Wit” is Dutch for “white,” and while these beers aren’t pure white, their heads often are, and in comparison to the dark beers that dominated the brewing landscape over four centuries ago when *wit* beers were developed, they may as well have been white.

These beers, also known as “*blanche*,” are usually (and traditionally) bottled unfiltered, leaving the yeast to settle in the bottle, providing extra body and flavor. When poured, after a gentle swirl to stir the yeast at the bottom, the golden liquid takes on the light, cloudy appearance that gave rise to the “white” beer category name.

This style of beer, common for hundreds of years in Belgium, had all but died out by the end of the 19th century. Enter Pierre Celis, a Belgian milkman credited with bringing back the traditional Wit style, first at the revered Hoegaarden (pronounced hoo-garden) Brewery in 1966, then at the eponymous Celis Brewery in Austin, Texas, of all places, making Celis White in the traditional Belgian style.

Wit, Wheat, White.....What?



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So I walk into Phil's Radiator and order a Scotch whisky...

The bartender slams down a pint glass filled with ice and proceeds to fill it with Highland Mist. Mind you, Highland Mist is not the caliber of Scotch I prefer, but it's certainly not the worst thing that could happen to an empty glass. And a pint full of "The Mist" can take the edge off of anyone's arduous day. After about twenty seconds of pouring I'm advised that the cost for this drink is two dollars. I think I could get used to this.

I went to Phil's with the idea that I would check out some of the local kick-ass, hard rock, heavy metal, screamo music that Pueblo has to offer. The place is ripe for it. Phil's, an old automotive service garage-turned-bar, was filled that night with about seventy kids ready to get crazy! I do mean kids; it was a Sunday night which is all ages

at Phil's. At first I felt old and then I said, "No, wait a minute, they're REALLY young!" Yep, hanging out with a bunch of teenagers and I'm drinking whisky.

The first band was atrocious! I think it was their first rehearsal. I figured it time to refill "The Mist" as well as a most opportune moment to check out Phil's patio and enjoy a cigarette.

Ah, cool and clear fresh air. One of the things I love most about Pueblo is the cool nights. It could be desert-hot during the day, but once that sun goes down it's all good.

Well, it's all good except that I can still hear that band and now they sound even worse. Their sound is reduced to this low, distorted rumble with the rhythm of a tool kit falling down a flight of stairs. Ten minutes later there's a sudden silence. The door to the patio opens and the kids start streaming out. I guess the band only "knew" three songs. That's what you get for playing a gig as your first rehearsal.

The kids were pretty tame for just coming out of a mosh pit. I noticed

none of them were drinking or smoking and I heard myself saying, "Shit... When I was your age!"

Thankfully the next two bands actually were pretty kick-ass; some really good talent. The overall sound mix still left something to be desired, as for some unknown reason the PA speakers at

Phil's are aimed at your waist making the

vocals muddy and inaudible. But hey – it's rock and roll, right?

The rest of the night I enjoyed some good music and some cheap whisky. I felt like I was back home

in New York City in some cool basement bar. Every now and then giving a good shove to the errant whirling dervishes who had spun their way out of the mosh and helping redirect them back into the eye of the storm while protecting the integrity of my drink!

Cheers!
Your Barfly



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